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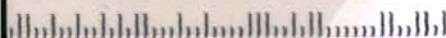
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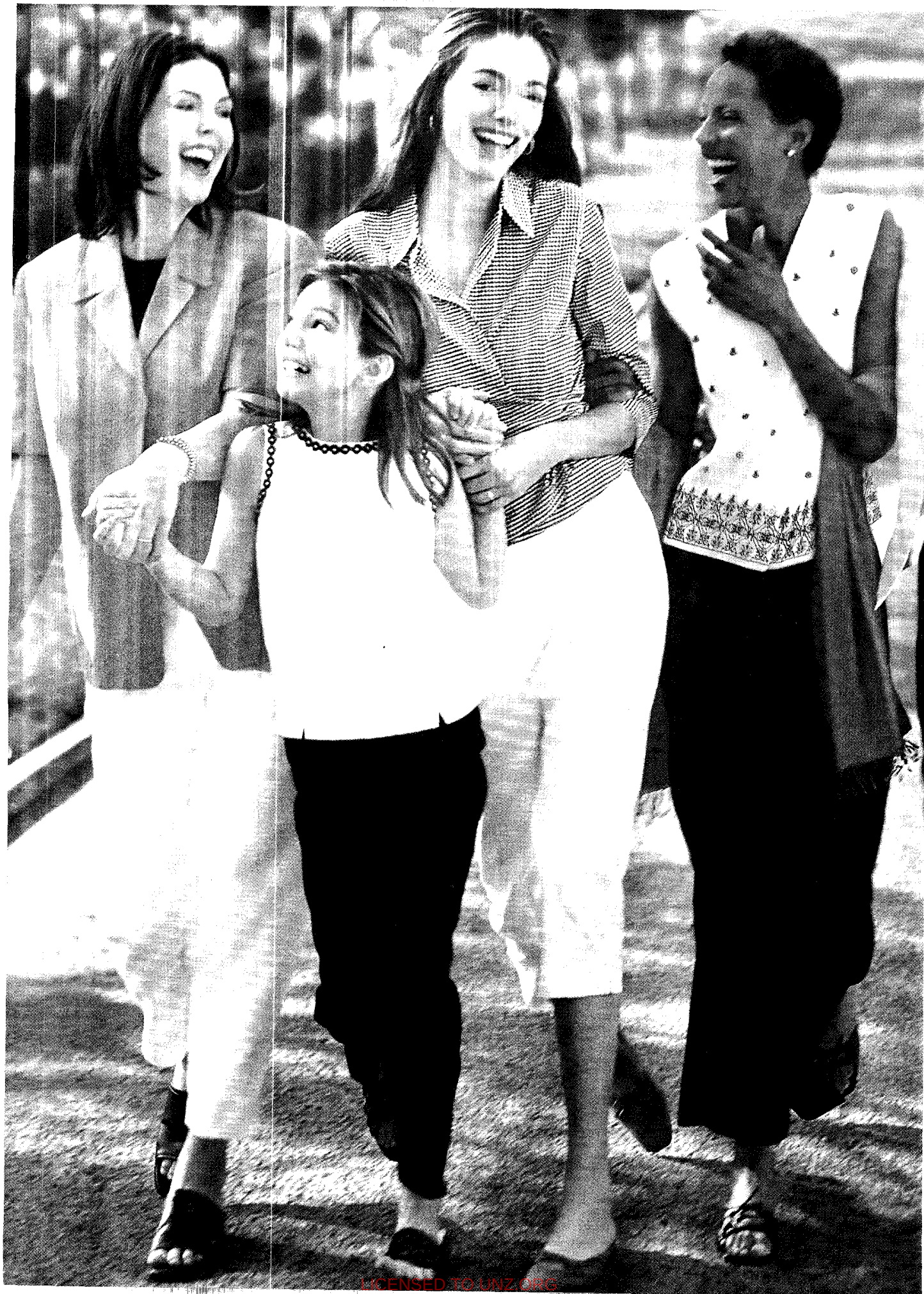
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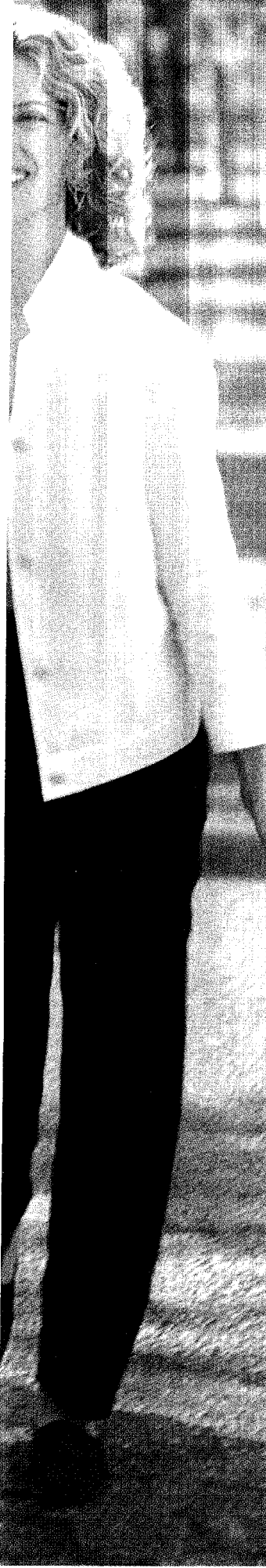


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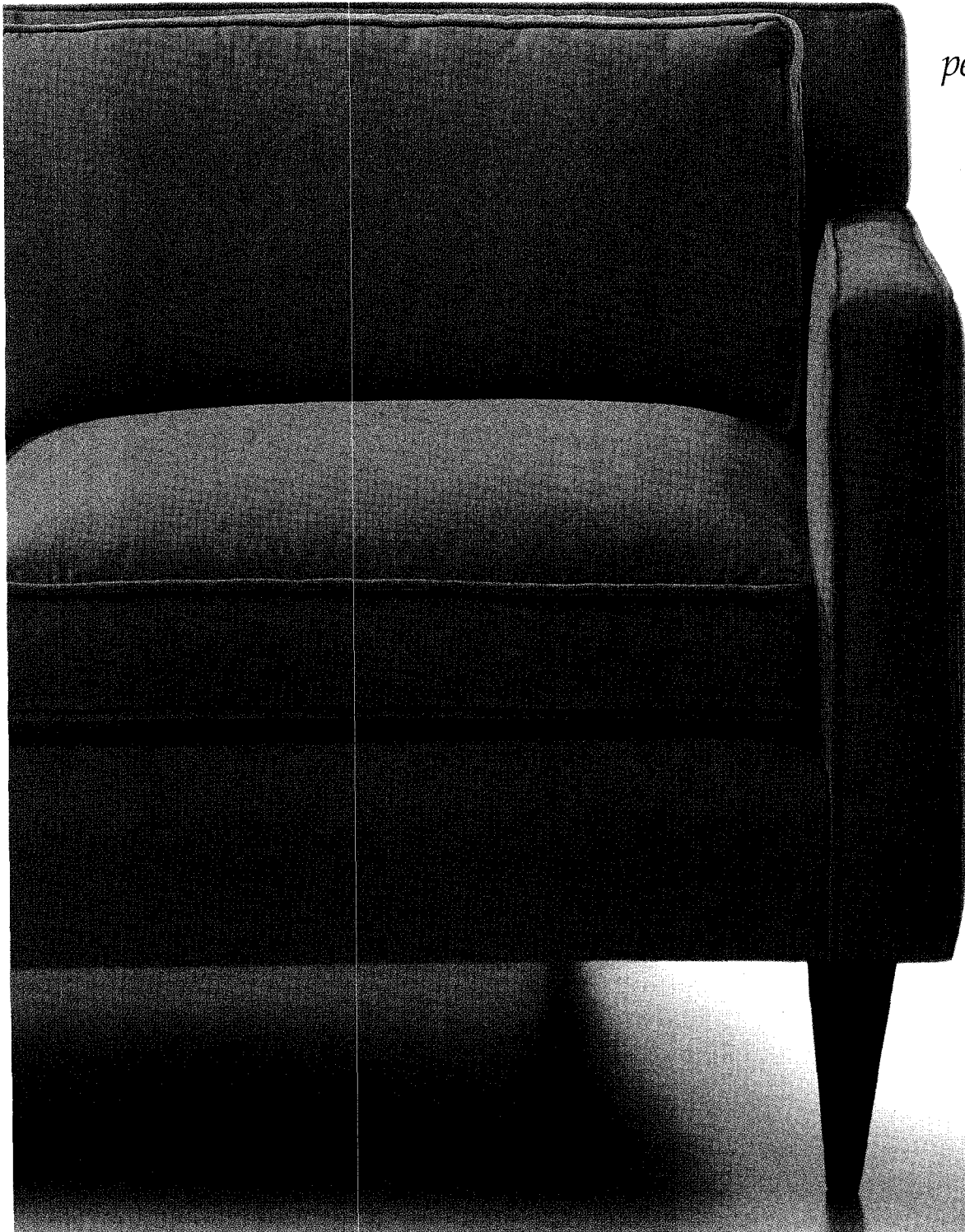
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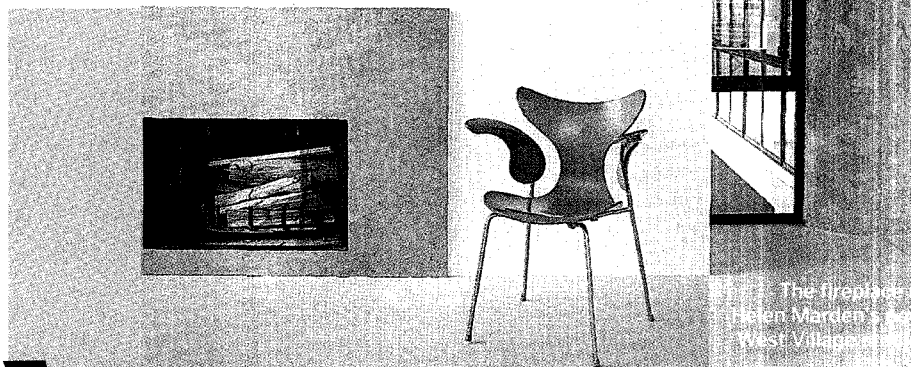
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'Guardian' Crossword



The fireplace in Helen Marden's New West Village home

The whole idea of décor not interfering with art is insane.
Art is strong. It can handle it.

—Jane Kaplowitz, page 44

43 Art Meets Life By Wendy Goodman

44 Mix 'N' Match Painter Jane Kaplowitz just says no to beige with a more-is-more take on interior design in her West Village townhouse. Who says all your housewares have to match? • **48 A Separate Peace** When artists Brice and Helen Marden decided to share a studio, complete solitude was a prerequisite for both. Their solution? She's upstairs, he's downstairs, in a vast, minimalist West Side aerie. • **54 Bigger Is Better** Gallery-owner Nick Debs may acknowledge that design trends are tending toward efficiency. But judging by the renovated garage that he calls home, he's far from giving in. • **60 Safety Patrol** Julian LaVerdiere's apartment is a fascinating collision of science, art, and futuristic design. It also happens to be a very safe place in case of a biological attack. • **64 Simple Chic** What's red and black and white all over? Artist Jourdan Arpelle's minimalist Wall Street home. • **PLUS** Five of New York's top interior designers, inspired by some of their favorite works of art, create rooms—with furniture found in city shops—that are works of art themselves.



At Jourdan Arpelle's Wall Street home, flowers ignite one of her Persephone paintings

78 Drawing the Line By Craig Horowitz

When former Israeli prime minister Ehud Barak offered a bargain on Jerusalem as part of a settlement with the Palestinians, it sealed his political fate—which doesn't mean that he was wrong. Why dividing the holiest of cities may still be the only way to save it.

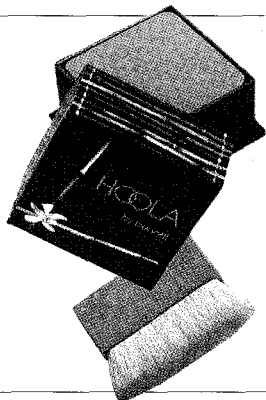
COVER: PHOTOGRAPHED BY ANDREW BORDWIN.
Location: Nick Debs's West Village residence. Painting: *Floaters* by Carrie Yamaoka.
This page, photographs from top: Simon Watson; Pieter Estersohn.

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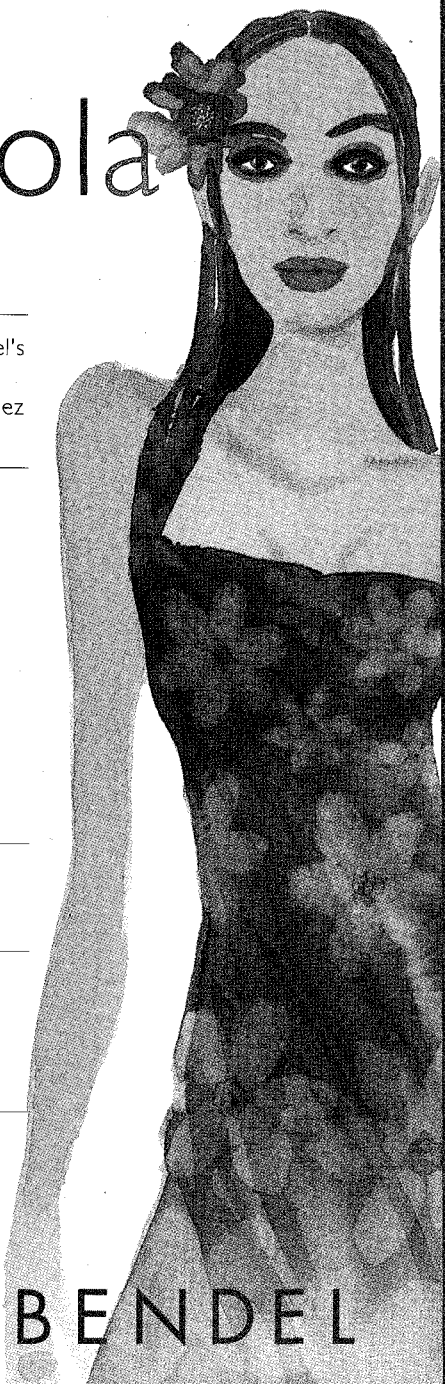


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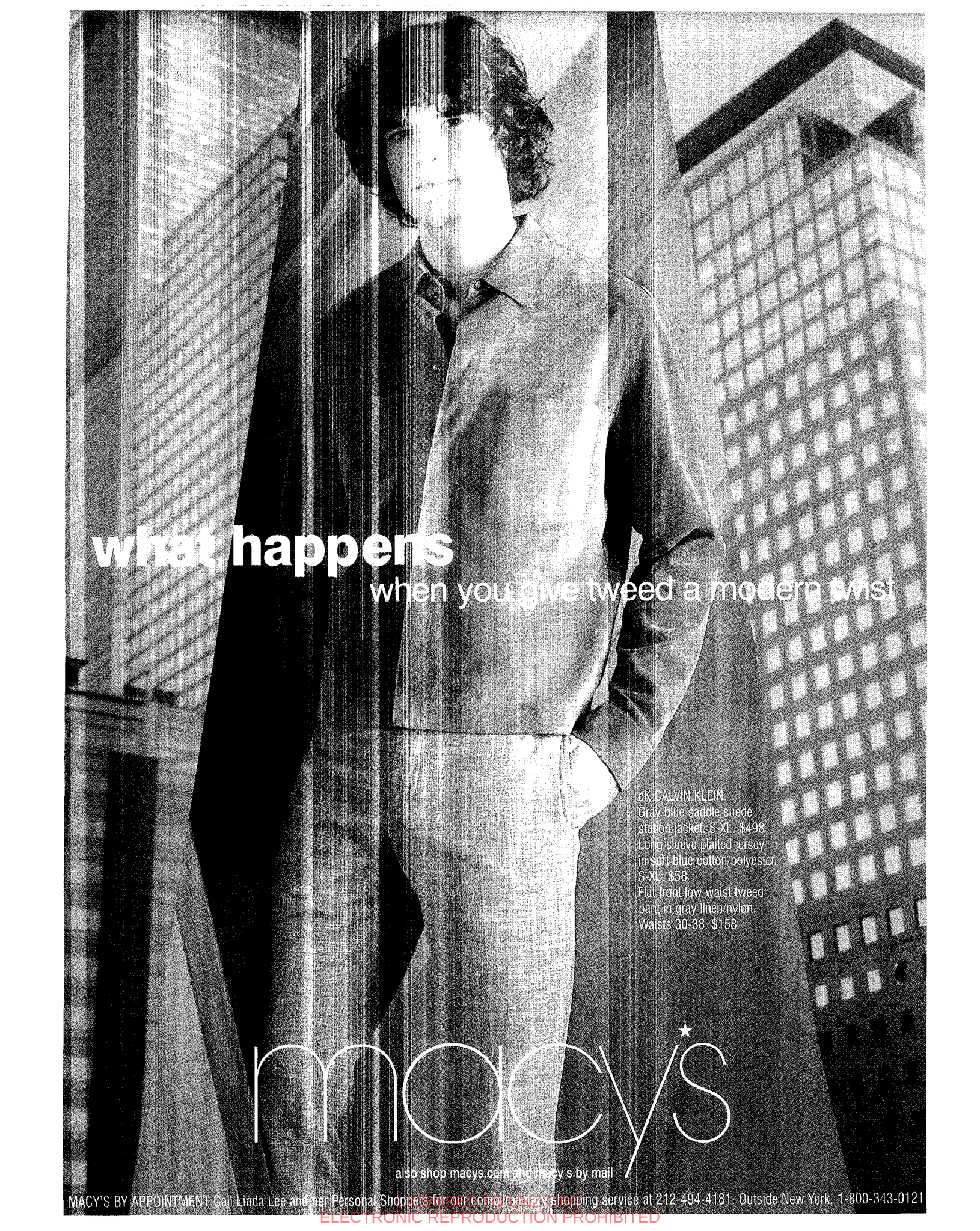
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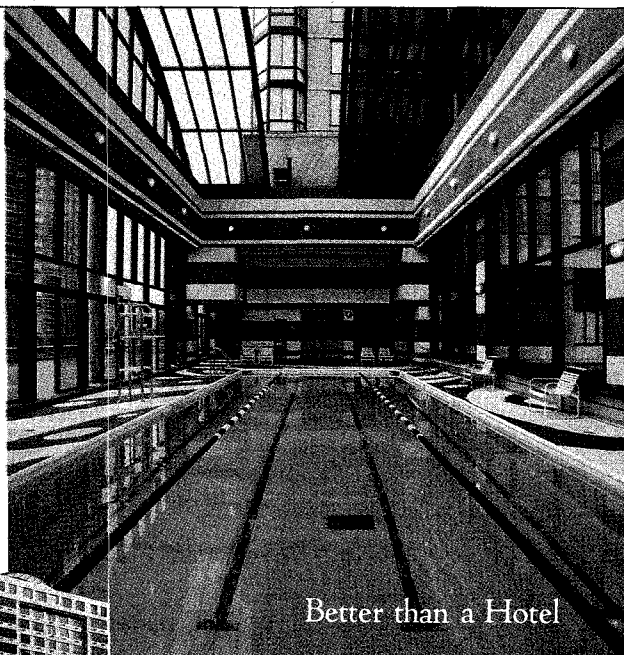
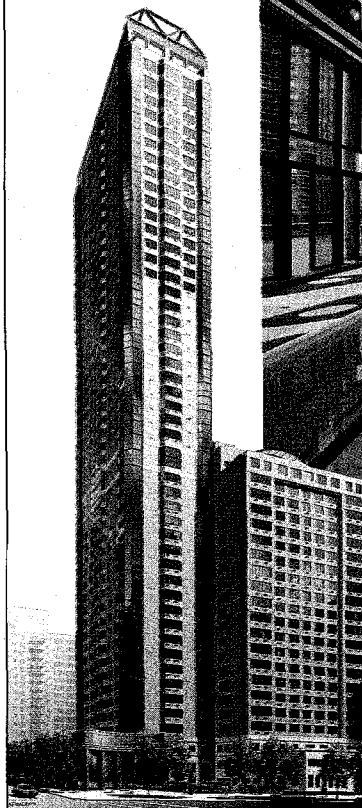
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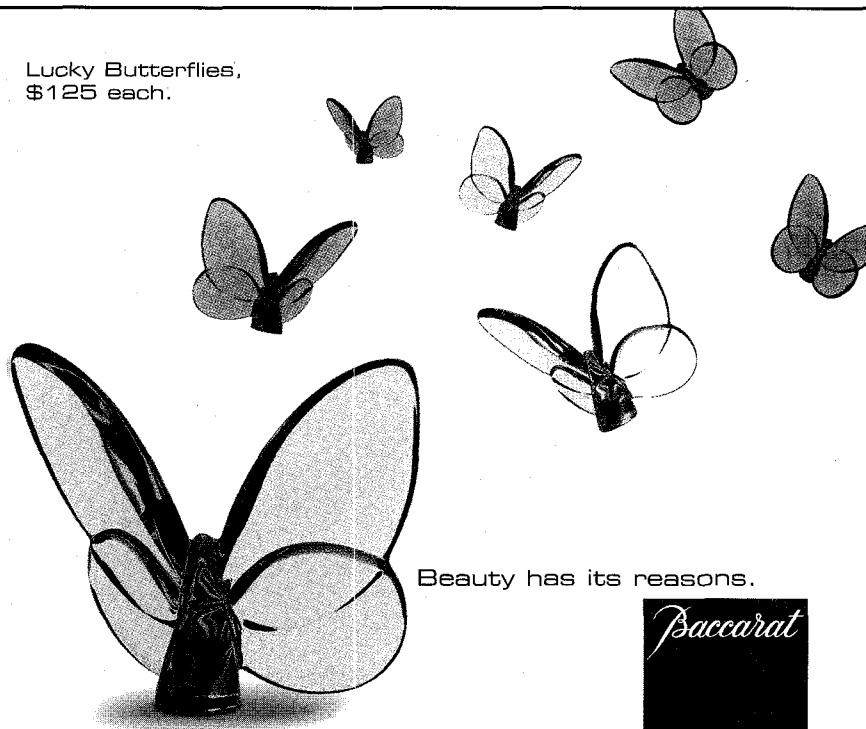
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Letters

Could it be that
New York writers live
in some secret
neighborhood?

—Marc Parry

Survey Says . . .

As always, I enjoyed reading your annual real-estate issue ["Real Estate 2001," March 12]. While I was thrilled that you covered Astoria and Long Island City, I was disappointed, yet again, to see Forest Hills omitted. Forest Hills is to Queens what the Upper West Side is to Manhattan. A fifteen-minute express-train ride away from midtown, it offers a fine combination of urban and suburban living options you'd be hard-pressed to find elsewhere in the city. Never mind the impressive cultural diversity, solid mix of singles and families, great schools and parks, and some of the best shopping and restaurants outside Manhattan.

Matthew Cooperman, QUEENS

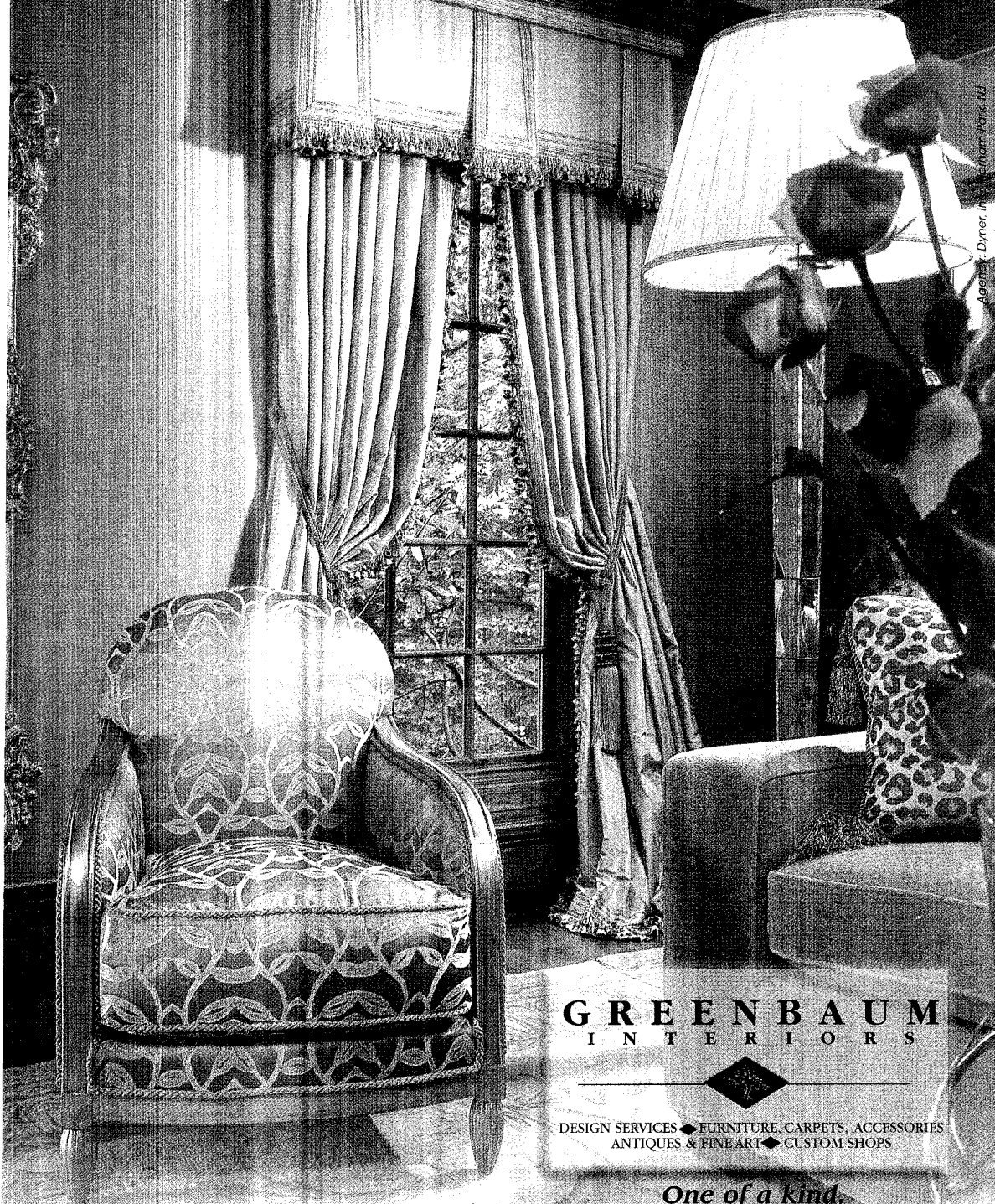
In your March 12 real-estate survey, your writers offer a cheeky caricature of every great neighborhood in New York City—a city that, I presume, they also inhabit. Or do they? I wonder: Could it be that *New York* writers live in some secret neighborhood, one with perfect park access and refreshingly un-trendy restaurants, one impervious to rent inflation, immune to gentrification, inaccessible to greedy developers, and unsullied by the Gap and Starbucks—a neighborhood so pitch-perfect that, by comparison, the rest of New York City seems but a horde of yuppie, wannabe-bohemian dot-commers? If so, pray tell. The rest of us would like to visit this urban Valhalla.

Marc Parry, QUEENS

Once again, the Bronx was completely ignored as a possible city residence—which is just fine for those of us who live here. Carry on, my fellow New Yorkers! Continue to pay obscene amounts of money for apartments not fit for closet space. Meanwhile, I'll continue to enjoy my two-bedroom, 1,000-square-foot co-op and waterfront terrace overlooking Long Island Sound (which I paid less

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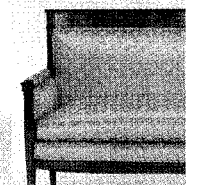
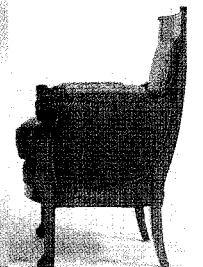
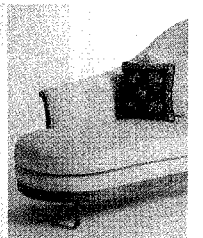
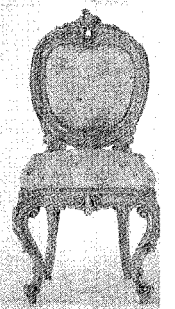
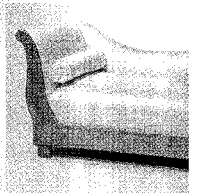
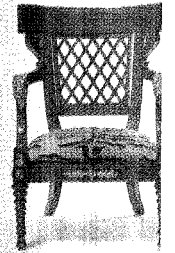
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Lisa Rao, THE BRONX

I marvel at *New York's* ignorance when it comes to Brooklyn neighborhoods. In your real-estate issue, you blithely list possibilities for gentrification once Park Slope is all used up. What makes you think Kensington is worth mentioning in preference to the lovely brick-and-brownstone Sunset Park, which does not resemble—in any way—the set from *All in the Family*?

Justine Gardner, BROOKLYN

The backhanded remarks in your recent article about Boerum Hill denigrate the efforts of all those who have worked hard to reclaim and nurture this diverse community. Your article assumes we are diminished by the "public-housing presence" in our neighborhood. Far from it. Through joint activities with the public-housing residents here—such as the innovative volunteer tutoring program that pairs residents of Boerum Hill with children from the Gowanus Houses—we, and our children especially, are enriched by it.

Sarah Leah Whitson, BROOKLYN
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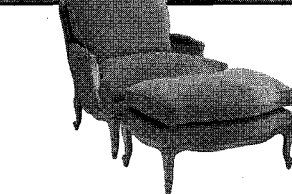
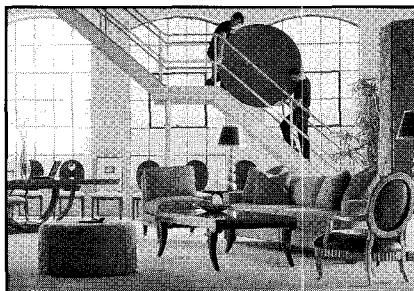
As a longtime subscriber and Jackson Heights resident, I am continually amazed that your only foray into the "interior" of the outer boroughs is Fort Greene and Park Slope. Next time, continue on the E or F train two stops beyond Long Island City and find out more about the garden apartments and garden homes of historic Jackson Heights—places with three and four exposures, fireplaces, and parquet floors, surrounding a private, parklike garden. Best of all, it's one of the last real-estate bargains left in the city.

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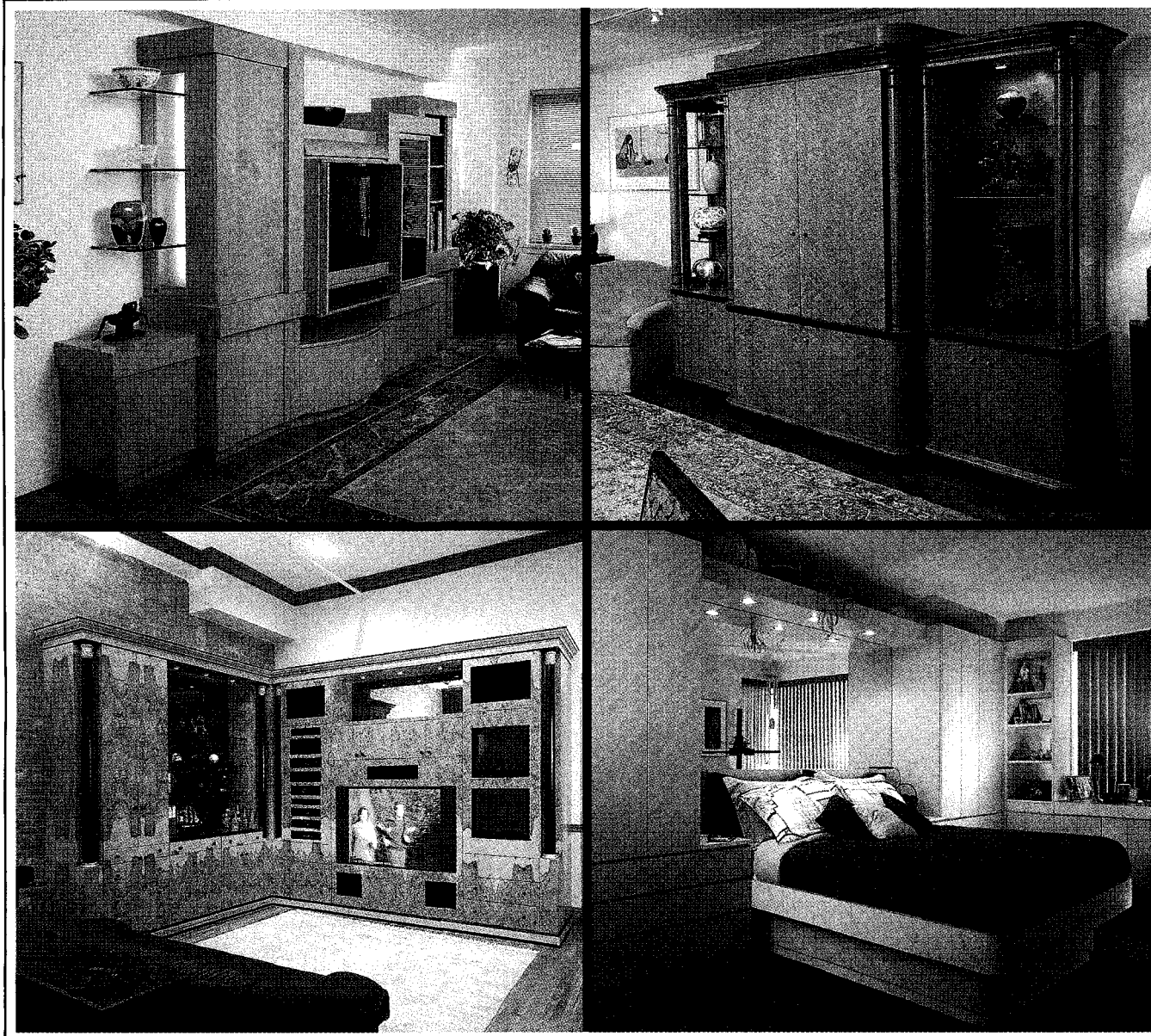
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can afford them ["We Know What You Paid Last Summer," by Carl Swanson, March 12]. Nor would they want to—for the most part they've lost the vitality that attracted the moneyed locusts in the first place. It would be nice if the self-congratulating "pioneers of gentrification" thought about the lives they are wrecking when they conquer other people's neighborhoods.

Robert Aaron, MANHATTAN

The city's real-estate boom was fueled not by brokerage hype but by an expanding national economy, a city made safer, the arrival of Silicon Alley, and a relative dearth of new construction. With the economy slowing and the dot-coms disappearing, is it any surprise the real-estate market is going soft? Being glib may seem stylish, but you could get the facts straight, too.

Daniel A. Greenbaum, MANHATTAN

Building Credit

We appreciate the mention of our firm in the March 12 story about 455 Central Park West ["A Modest Proposal," by Sarah Bernard] but would like to clarify our role on the project. Rothzeit Kaiserman Thomson & Bee is the architect of record for the project and is leading the project team in designing the building. We feel the reference to us as "the other architect" created the perception that our firm plays a secondary role, which is decidedly not the case. Our 38 years of experience in housing and adaptive reuse has earned us a recognized reputation as leaders in this area and is the reason that successive owners of this property have retained us to design their building.

Peter Bafitis, SEA CLIFF, N.Y.
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Next week: New York's *Takeout Guide*, with a comprehensive breakdown of the city's best restaurants that deliver.

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MONTAUK

BOHAEDESIGN



He left me. Good riddance.

He never picked up his socks. He thought I was

his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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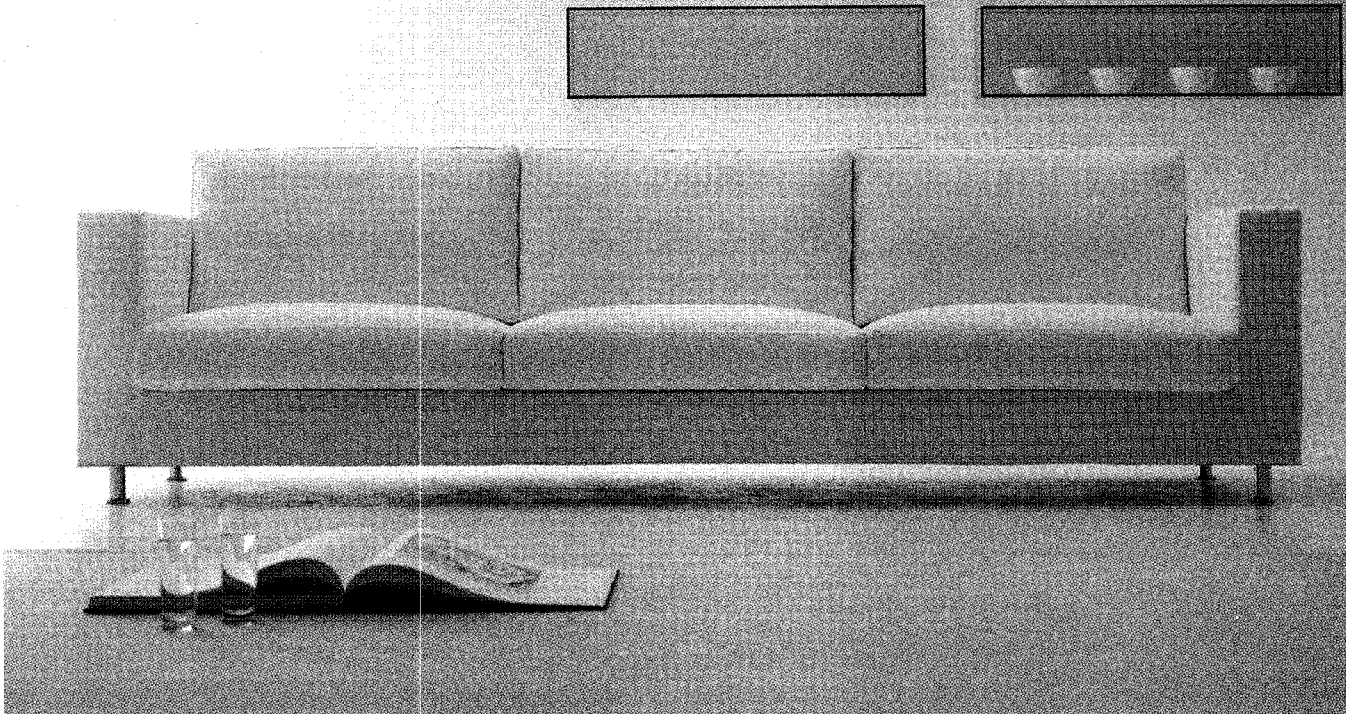
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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Will Bill O'Reilly Go to Hell?

Even among his fellow conservatives, Fox News talker **Bill O'Reilly** manages to offend. At an eve of Saint Patrick's Day dinner hosted by the Friendly Sons of St. Patrick—a fraternal organization that has been around since the eighteenth century—**George Pataki, Rudy Giuliani, and Cardinal Edward Egan** looked on from the dais as O'Reilly yet again told an audience how “the elitists” were out to get him because of his working-class roots. That was all well and good, says a witness, until O'Reilly—the Everyman who recently renewed his contract with Fox for a reported \$24 million—let slip the phrase “goddamn” in front of His Eminence. “We’re not



What's Johnny Depp Sticking Up His Nose?

The rumors are true: **Johnny Depp** snorts baby laxative. Actually, the actor merely experimented with the powdered infant-drainer, which was mixed with vitamin B to produce a faux cocaine for his smuggler epic *Blow*, co-starring **Penélope Cruz**. “It’s really horrible,” says the flick’s director, **Ted Demme** (left), who personally sampled the chalky concoction before inflicting it on his stars. “It makes you completely stuffed up and want to puke,” he tells us. “Kind of like real coke.” While Demme had to try it only once, Depp was not so fortunate. “Johnny has one scene that’s pretty brutal,” says Demme, who’s hosting a party for the New Line film at The Park’s Red Room in Chelsea this Tuesday. “We tried not to do too many takes. It was like we’d do one or two shots and then give Johnny massive amounts of tissues and towels to clear his head.” While *Blow* hasn’t opened yet, it did receive raves from one very critical viewer—**George Jung**, the imprisoned smuggler whose life story the movie is based on. “When I first visited him in prison, he said he would let the movie get made if it could perhaps deter people from getting into the lifestyle,” Demme says. “Now that he’s seen it, he’s very excited because his goal has been met.” Jung will be eligible for parole in 2014. Needless to say, he wasn’t smuggling baby laxative.



prudes,” says the tipster, “but you don’t blaspheme in front of the cardinal. I’m a fan of O'Reilly’s, so it was very disappointing. The guy’s just so full of himself.” O'Reilly insisted through a rep that he was merely quoting a scene in *Braveheart* in which the king of England mutters, “Those goddamn Irish!” Ah,

Bill, we hardly knew you were so literary.

Oscar Night: Behind the Fashion

Sure, everyone knows what celebs wore to the Oscars, but what about the dish behind the scenes? **Renée Zellweger** was so enamored of a pricey Chanel diamond-and-pearl

cuff that she insisted on wearing two, one of which the fashion house specially flew from Paris to New York and then couriered to L.A. Less lucky was **Angelina Jolie**, whose request for a pair of custom thick-soled, square-toed boots was unable to be met by Jimmy Choo. Some stars, however, were less sure of their sartorial picks.

Jennifer Lopez couldn’t decide what to wear until the day of the big event. Neither could **Ellen Burstyn**, who wavered between a Randolph Duke dress and a Catherine Bacon number, finally opting for the latter because it went better with her

\$600,000 diamond, yellow sapphire, and garnet Dior necklace. Speaking of weighty rocks, **Michelle Yeoh**’s Barney Cheng-designed gown was so heavy on Swarovski crystal beads—180,000, to be exact—it weighed more than 30



Barbra, Tina, and Liz—A Diva War Suffers One Casualty

If **Barbra Streisand** makes you want to scream, you are not alone. Veteran gossip writer **Denis Ferrara** was moved to quit his job with **Liz Smith** last week after a particularly pernicious run-in with the retired diva. According to several sources, Ferrara—who had been in Smith’s employ for twenty years before leaving his post—had politely introduced himself to Streisand at Miramax’s annual pre-Oscar “Max Awards” party when the songstress proceeded to tear into him. One witness tells us that Babs, seated with hard-eyed hubby **James Brolin** and *Talk*’s **Tina Brown**, took issue with the coverage she’d recently received in Smith’s column. Ferrara then expressed his position that the column had been too kind to her for years, says the witness, and followed it up by letting Streisand know he had had just about enough of her. The two went at it for about ten minutes, “very heatedly, with a lot of finger-pointing,” says a tipster, until Brown played peacemaker, scurrying Ferrara away, while Brolin practiced his usual simmering stoicism. When Ferrara reported the incident to Smith, yet another conflagration ensued, after which Ferrara announced his immediate resignation with a brief mass e-mail. While Smith admits that she and Ferrara did “quarrel” over the Streisand battle, the venerable columnist insists her charge departed for other reasons. “It was about Dennis’s ambition,” she tells us, “his need to leave the mother ship.” Ferrara did not return calls.

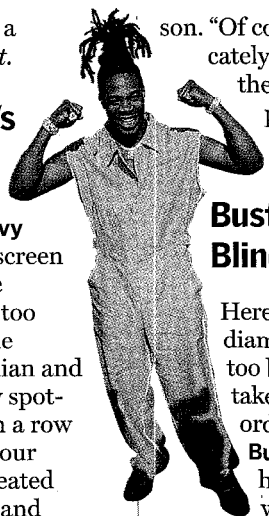
The Artist Formerly Known as Invited

Generally, when you diss an actor in the paper, you don't want to see him the same night (trust us). But that's just what happened to artist-auteur **Julian Schnabel** on Oscar Sunday, when his mug appeared on the cover of *The New York Times Magazine*. In the issue, he lambastes Tom Hanks's latest box-office juggernaut, calling it "dumb" and saying, "I watch a movie like *Cast Away* and I want to, like, commit hara-kiri." That evening, the painter joined his friend **Dennis Hopper** at the ultra-exclusive fête thrown by **Dani Janssen**—the widow of original Fugitive David Janssen—in her Century City penthouse. Among the 75 guests at the bash: **Clint Eastwood**, **Bruce Springsteen**, **Michael Douglas** and **Catherine Zeta-Jones** . . . and **Tom Hanks** and his wife, **Rita Wilson**. As partygoers held their breath, preparing to witness a blowout, a friend of Hanks's wife approached Schnabel and chastised him, saying, "It wasn't very nice for you to say what you did about her husband's movie." According to those who overheard the conversation, Schnabel was unapologetic: "If I worried about every person who thought my paintings weren't any good, I would be in a loony bin by now," he reportedly said. When the artist and the actor found themselves face-to-face, Hanks gently and in a gentlemanly fashion shrugged him off, then left the party quickly after. Schnabel—who, according to our source, later called Janssen to apologize for the hoo-hah—could not be reached for comment, and Wilson's rep denies that an altercation ensued, saying that the trio had a "nice conversation."

pounds. Try doing a karate chop in *that*.

Chevy Chase's Hotel Tinkle

If you haven't seen much of **Chevy Chase** on the big screen recently, it may be because he's been too busy practicing the piano. The comedian and actor was recently spotted three nights in a row at the bar at the Four Seasons in L.A., seated behind the grand and playing a surprisingly accomplished set of blues and jazz. Since the former *SNL*-er donned sunglasses and a baseball cap, we thought he might be doing the incognito thing while preparing for a role. But it turns out "it's just a hobby," says his rep. "He's been playing all his life." So can any old actor just waltz into the Four Seasons and pound the keyboard in his spare time? "If the piano is unlocked, we certainly welcome guests to sit down and play," says the hotel's spokesper-



son. "Of course," she delicately adds, "we prefer they *know* how to play."

Trashing Busta's Bling-Bling

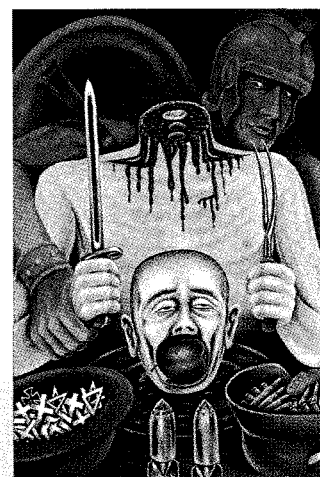
Here's a tip: Your diamond earrings are too big if you have to take them out in order to eat. Just ask **Busta Rhymes**, who had a little trouble with his bling-bling at L'Ermitage in Beverly Hills two weeks ago. A West Coast source tells us that the rapper—who just signed with

Clive Davis's J Records—was enjoying lunch at the hotel and decided to remove his earrings and place them in a napkin. Unfortunately, a fastidious waiter removed the refuse—and his rocks—and accidentally threw them in the trash. In an effort to retrieve the missing studs, both the waiter and Mr. Rhymes donned rubber gloves to sort through the restaurant's rubbish. The hip-hop star's rep did not return calls for comment, and a spokesperson for L'Ermitage refused to discuss the private activities of guests. Note to Busta: Put your earrings where your eyes can see. **CLINTON INHALES:** Believe it

or not, **Bill Clinton** still hasn't given up his taste for cigars. Our latest sighting of the ex-prez found him at the Campbell Apartment in Grand Central Terminal. He was spotted smoking a Macanudo Vintage No. 6 in the company of an unidentified man and woman (yes, we're positive it wasn't **Marc and Denise Rich**), while sipping a cocktail aptly named the Robber Baron.

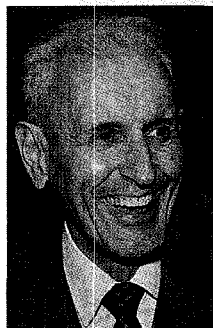
KILBORN SWITCHES GEAR: *Gear* editor-in-chief **Bob Guccione Jr.** tells us he's hired funnyman **Craig Kilborn** to guest-edit his third-anniversary issue. *The Late Late Show* host's lofty plans include recruiting celeb pals like **Bob Costas**, **Jon Favreau**, **Ben Stein**, and **Vince Vaughn** to write for the mag. "This issue," he promises, "will change the world."

Additional reporting by Aric Chen and Paige Herman.



A Brush With Dr. Death

Just in time for Easter, art lovers can feast their eyes on the gory, anti-religious, and quite colorful paintings of imprisoned euthanasia-



ist **Jack "Dr. Death" Kevorkian**. Starting April 15, the new Danielson Art Museum in Danielson, Connecticut, will feature six of the good doctor's morbid creations as its premiere exhibition. As a painter, Kevorkian—currently serving 10 to 25 years in a Michigan prison for his second-degree-murder conviction in 1999—tackles such themes as death, war, and mortality. In an essay that accompanies *The Gourmet (War)* (pictured), Kevorkian wonders, "How long will we persist in this lethal nonsense?" But Dr. Death doesn't really hit his stride until he grapples with the topic of religion. *For He Is Raised*, a work in which three rabbits pull Christ from an Easter egg, illustrates "the annual resurrection by dumb bunnies of a pathetic, despairing, almost scorned image of purported divinity." The show's curator, man-about-town **Baird Jones**, admits, "It really is kind of creepy that he's so obsessed by this stuff." Happy hunting.

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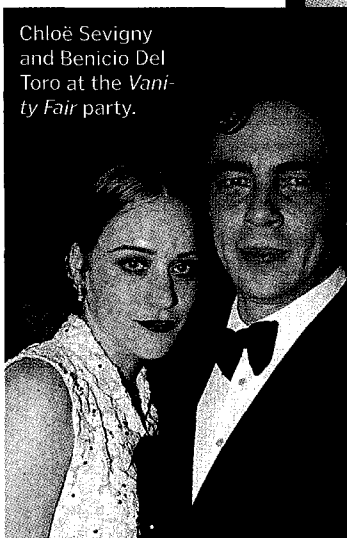
Scene



Jeff Koons, Ingrid Sischy, and Elton John celebrating Koons's opening at the Gagosian Gallery.



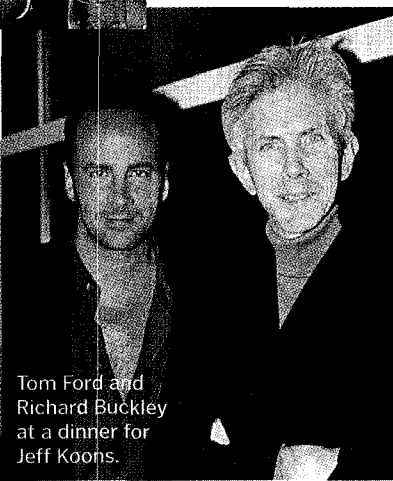
Ellen Burstyn and Hilary Swank at the Independent Spirit Awards party.



Chloë Sevigny and Benicio Del Toro at the *Vanity Fair* party.



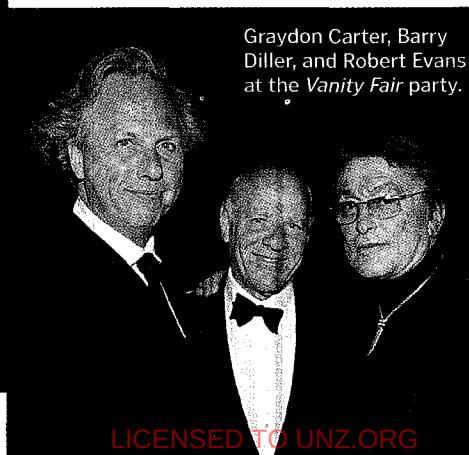
Pamela Anderson busts a move at the *Vanity Fair* Oscars party.



Tom Ford and Richard Buckley at a dinner for Jeff Koons.



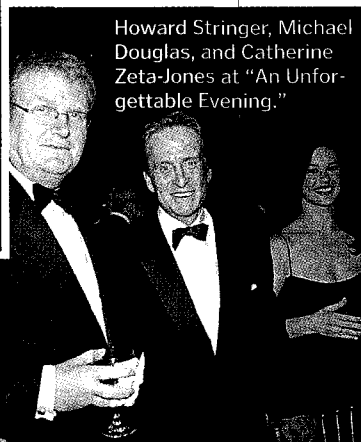
Guest D.J. Rosanna Arquette with her brother Alexis at the *Women's Wear Daily* party.



Graydon Carter, Barry Diller, and Robert Evans at the *Vanity Fair* party.



Sean "Puffy" Combs and Denise Cobb Hale at the *Vanity Fair* party.



Howard Stringer, Michael Douglas, and Catherine Zeta-Jones at "An Unforgettable Evening."

Bright Lights, Bold Faces

"I just *wanted* that SAG award," Ellen Burstyn confessed to Julia Roberts at superagent Ed Limato's cocktail party on Friday night of Oscar weekend. "Well, I'll give it to you," replied the \$20 million woman before heading toward the dance floor, where Diana Ross was shimmying with her children and Courtney Love was trailing Russell Crowe like some starstruck teenager.

On Sunday, celebrity was the great equalizer at *Vanity Fair's* post-awards bash. Puffy Combs made his usual grand entrance, diamond earring flashing and bodyguards flanking. Meanwhile, fellow Clinton-admirers Denise Rich and Monica Lewinsky studiously avoided each other. "Who knew?" giggled the wide-eyed Rich, in reference to her sudden notoriety. On the neighboring sofa, Warren Beatty held court with wife Annette Bening, and cable vixen Kim Cattrall held hands with pal Gabriel Byrne and chatted about how she is soon to play Britney Spears's mother on celluloid.

Lovebirds Michael Douglas and Catherine Zeta-Jones opted for the Elton John-*InStyle* soirée, where Sting, Cameron Crowe,

Dwight Yoakum, and Hilary Swank were also in attendance. "Gerald Levin always RSVPs no but always shows up," fretted a staff member when the AOL Time Warner chief arrived. (They let him in.)

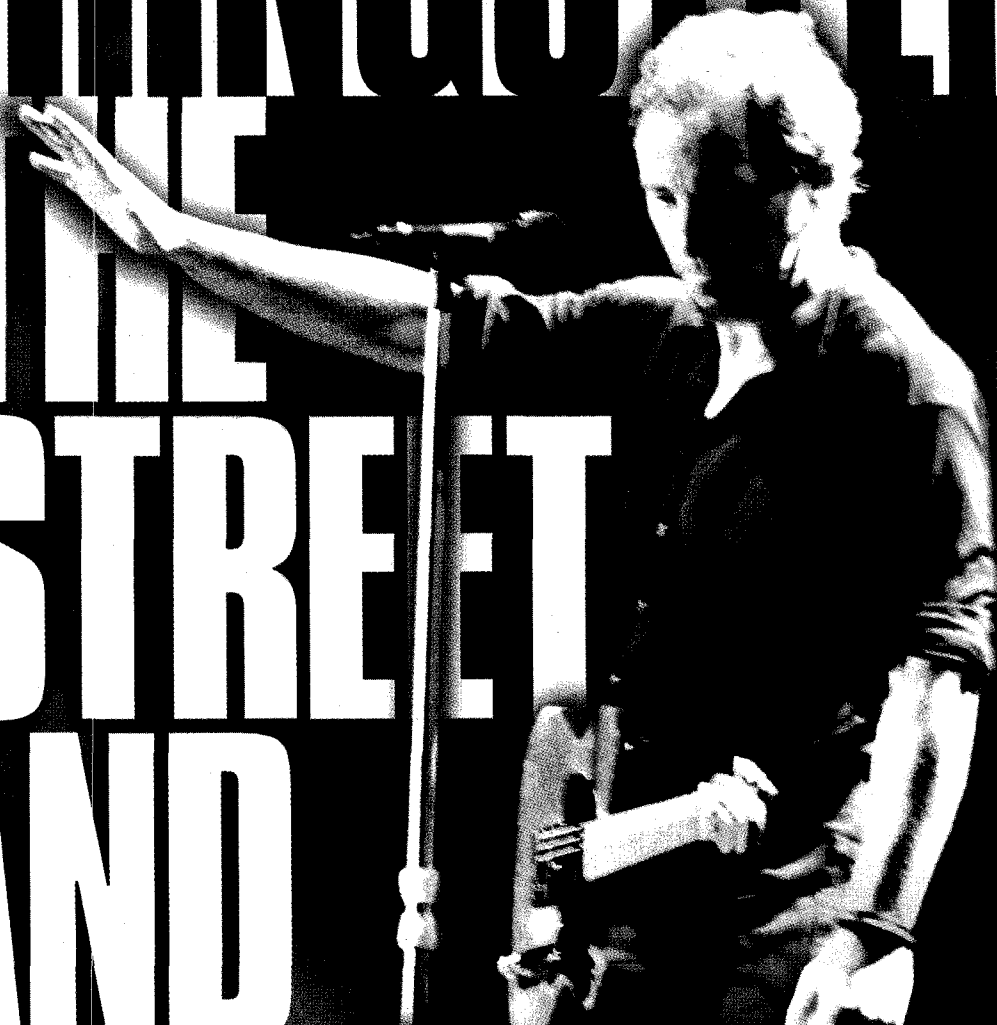
The following days were all about recuperation. At the Four Seasons, Billy Elliot's Jamie Bell played ball and wrung out his socks in the pool, Penelope Cruz fueled up with a quiet brunch, and Jerry Seinfeld hit the gym with a pretty blonde trainer named Mona Lisa. "Nothing's expected of me today," said Tom Hanks, who was heading back to Chicago to continue shooting *The Road to Perdition*. "My plan is to sleep on the plane."

BETH LANDMAN KEIL

Photographs by
Patrick McMullan

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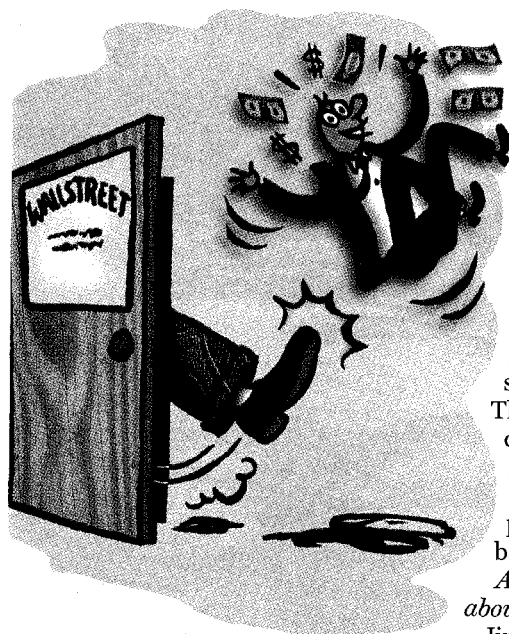
GOTHAM

Edited by Andrew Lee and Carl Swanson

G SPOTS

THIS WEEK IN NYC

Bottoms Up!



Worried that the bear will eat your job? Frat-boy bravura is keeping Wall Streeters' Thomas Pink shirts sweat-free. Or so they say. By Robert Kolker

mari, shrimp cocktail, and tiny lamb chops, the six men talked. The three women didn't. Styx's "Too Much Time on My Hands" played in the background. *Anybody worried about layoffs?*

Jim: We've all

What, Wall Street worry? Sure, the layoffs are beginning to hit the big banks (J.P. Morgan and Chase! Lazard!), and God knows, with the way the Dow's going, this year's record bonus checks already seem like mementos of a boom gone by. So what's the mood of the markets? Well, the tank-watch set doesn't get paid to wax reflective. You don't want hand-wringers managing your kid's tuition fund.

Just after work last Tuesday at the Hudson River Club, nine co-workers from CIBC Oppenheimer, all spit-polished and pushing 40, sat in a circle. The sun was setting behind them. Over cigars, Glenlivet, fried cala-

been laid off!

Dan: He's just kidding. We're having a better time because so many people have been crushed by the market, they're coming to us to get their money back.

Ted: I've got to believe it's different for us. We're commission-based. As long as I'm producing more than the square-footage for my office, I'm okay.

Dan: Our job is *easier*. Our clients are no longer addicted to the casino. Before now, *everybody* was an investment adviser. You had Maria Bartiromo on CNBC calling herself an investment analyst.

Ted: Hey, she's got some serious lips, dude.

Jim: You know how Procter & Gamble

announced 17,000 layoffs? Well, only 5,000 were in the U.S.!

Lou: You better check those numbers.

Dan: Anyone who's been working on Wall Street less than seven years is *blinded*. They don't know what it means to pick a stock and not have it go up.

Oscar: Hey, can you do an article hammering Giuliani for closing all the sex shops?

Jim: Hey, Bush wants to cut taxes \$1.6 trillion. How much has the market dropped since January 1?

I don't know—\$2 trillion?

Jim: Good answer. Now *triple it, bitch!*

Everyone: Oooh!

Dan: He talks that way to everybody.

Have you changed your spending habits this year?

Jim: Nah, he's been a cheap fuck forever.

Dan: Hey, I'm still getting that plasma TV. When it goes down to six grand.

Jim (*to the waiter*): Hey, Mike, keep up the great work! Has the bear affected you?

Mike: Nope.

Ted: Yeah. People start drinking *more* now.

Al Sharpton's mayoral no-go: Reports say he probably won't run and may endorse Fernando Ferrer instead. Remember when politicians tried to avoid Sharpton's approval?



Police Academy flunkies: Nearly 23 percent of rookie NYPD cops fail their academic and fitness tests. But they all score high on the doughnut toss.

Rudy's porn war: The mayor launches another attack on the sex industry. We thought his second battle against immorality involved choosing between his wife and his girlfriend.

Shirley Jones loses her luggage: She lands in Manhattan for a press junket without her clothes from L.A. What's worse, someone towed her psychedelic, rainbow-colored school bus.



Bloomberg's big denial: The billionaire says he has polygraph proof that he didn't sexually harass female employees—an idea Bill Clinton should have thought of.

O'Donnell unleashes Rosie: Her new glossy debuts with a splashy party at Chelsea Piers. Next: Springer launches *Jerry* at Billy's Topless.



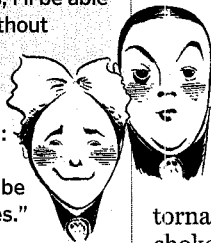
GUY NICOLUCCI

THE BIG QUESTION

What if there are major blackouts in New York this summer?

Penn Jillette, magician: "At random times, I'll be able to palm a card without getting caught."

Teller, magician: "There'll be looting. But it will all be Disney tchotchkes."



Al O'Leary, MTA spokesman: "Our first priority becomes getting people out of the subway system, not operating the subway system. It's something that we practice several times a year."

Petr Nedved, New York Rangers center: "I go back to the Czech Republic for the summer, so as long as it's back on in September, it should be okay."

Jim Rosenthal, president, New Line Television: "Everybody's going to go visit friends in the suburbs when *The Sopranos* and *Sex and the City* are on HBO."

Lou Reed, musician: "I remember the last blackout—I think we all knew that an uncontrollable violence would leave Manhattan a barren rock. It was probably one of the gentlest nights of the year, and I'm sure that is what would happen again. We're all joined at the heart." JADA YUAN



At Home with the Magician Extra Cheese

Master illusionist David Copperfield is making a plump burrito-like object—disappear! We're sitting in the vast bedroom of his multilevel midtown penthouse, stuffing our faces with Taco Bell.

"You've barely touched your soft taco," says the man *Forbes* magazine says is the fourth-highest-paid entertainer in the world. "Don't you like tornados? I mean"—he chokes on his Gordita—"tomatoes?"

Copperfield has tornados on the brain right now. On April 3, he'll be starring in *Copperfield! Tornado of Fire*, a live CBS broadcast in which he'll stand in the vortex of a 2,000-degree man-made cyclone just off Pier 94—that's Twelfth Avenue and 55th Street. One false move and he'll be as crispy as a Chalupa.

"This isn't an illusion," he emphasizes. "I have a fifty-fifty chance of making it out alive." And if, indeed, he survives, Copperfield promises to top it off by picking two random women from the audience, and—*poof!*—magically making them switch panties on the spot.

Now, that's interesting. So, will he trade underwear with me, right here and now, in his multi-million-dollar pad?

"It doesn't work with guys," he says with a grimace.

Please?

"I just have a funny feeling it wouldn't work..."

But David... *why?*

"I think I'd have no motivation," he says, laughing.

A limousine idles downstairs to shuttle Copperfield to a taping of Conan O'Brien's show, but instead he wants to show off some of his vintage arcade games from the early 1900s.

"This one's great," he says.

A mechanical wizard raises his wand, and the starlet in the coffin vanishes! *How?* We head toward a highly unsettling fortune-teller; the robot gypsy stares gloomily down at us.

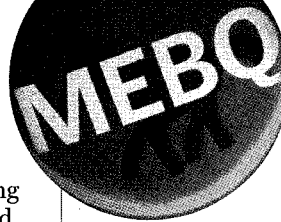
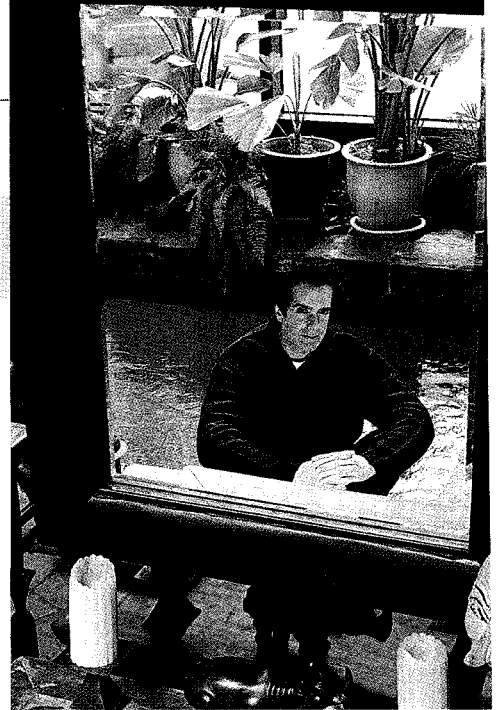
"Put in a penny and get your fortune," Copperfield gleefully urges.

The wooden hand reaches for a placard

and drops it through the slot. The card reads, YOU HAVE A GENTLE DISPOSITION, WARM HANDS, AND A LIGHT YEAST INFECTION . . .

Noticing my perplexity, he reads the fortune and blushes. "Oh no, that's not a real one," he says, extracting the card from my fingers.

"No, no—um, Claudia wrote that one." DEREK DE KOFF



Pinheads What can compete with Hevesi's catchy 'MEBQ' campaign slogan?

Mayoral hopeful Alan Hevesi was first out of the gate last week with a series of TV ads featuring his high-schoolish slogan "MEBQ." That is: "More Experienced. Better Qualified." A foe quickly dubbed it "Momentum Evaporated. Buy Quick!" A look at the field:

Mark Green: Many Employees Became Queer.

alternate: DAMN: Don't Ask Me about Nader.

Peter Vallone: Manton Endorsement? Better be Quick!

alternate: TERM LIMITS SUCK: This Evil Restriction Means Leaving, Involuntarily, My Institution: The Speaker's Seat. Unfathomable Career Killer.

Freddy Ferrer: *El Mejor Enchilada del Bronx, ¿Quién?*

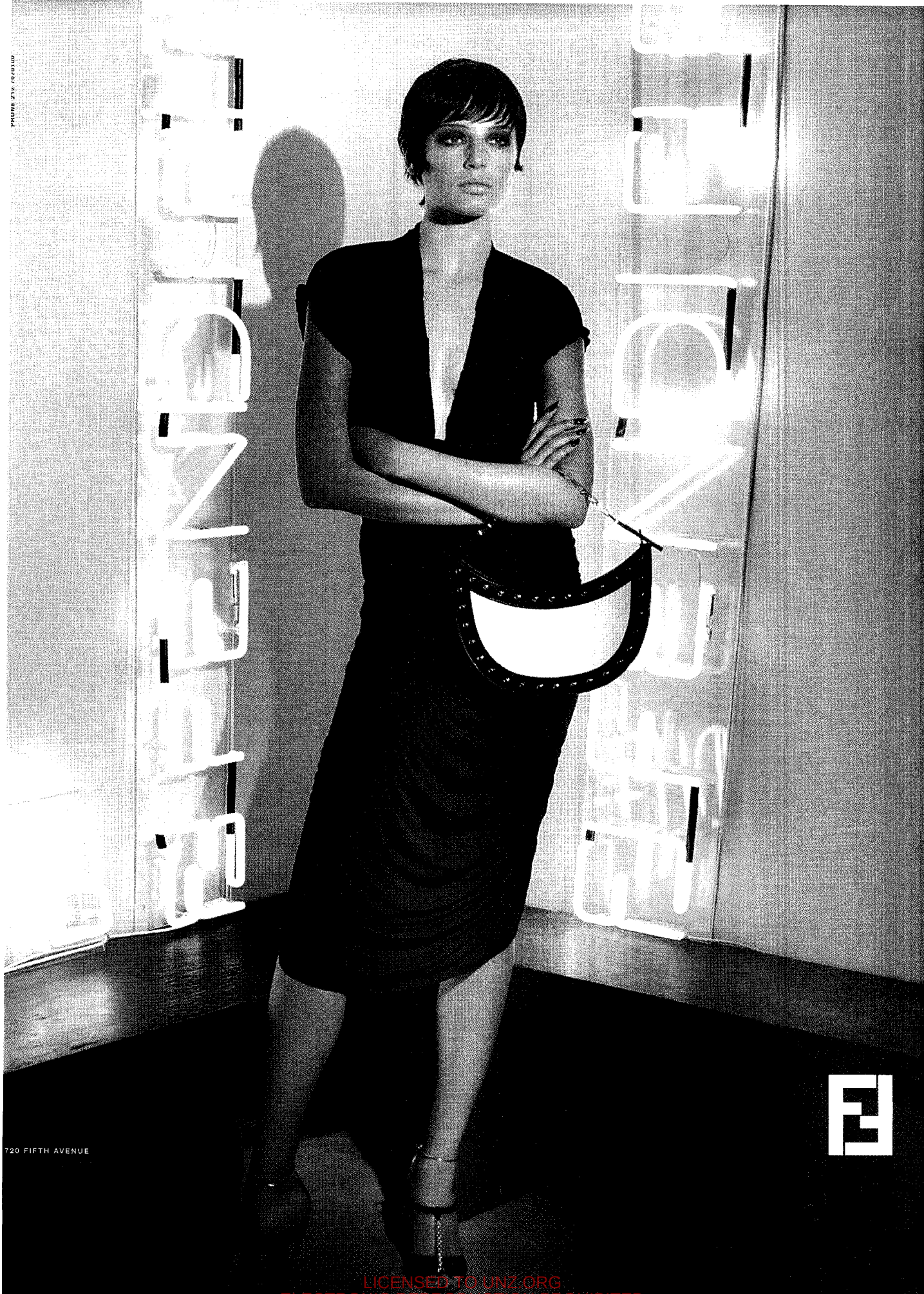
alternate: CRASS: Creatively Reach All Sharpton Supporters.

Michael Bloomberg: Meets Eligible Billionaire Quotient

alternate: NASDAQ: Never Actually Sexually Discriminated. Also: Qualified.

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Penn State

Penn South was subsidized workers' housing decades before Chelsea became fabulous. Will its duffel-coat-clad residents vote to join the party?



Penn South's treasurer, Walter Mankoff.

Like the Grand Street co-ops, Penn South was built as union housing. And, judging by the bifocaled crowd (*"Miriam! Can you hear what he's saying?"*) at a tenants' meeting last month, many original occupants still live there.

When Penn South was built in 1962, the tax abatements were

The Penn South co-ops, those fifteen towers in a park between Eighth and Ninth Avenues in Chelsea, almost sold out its socialist roots during the last real-estate boom in 1986. In the end, though, the board decided not to trade its tax subsidies for the ability to sell apartments at market rates. This week, it's up for a vote again. "Who knew then that Chelsea would become such a hot neighborhood?" says

granted in trade for the caveat that outgoing tenants had to sell back their apartments for essentially what they paid for them. Most residents make under \$40,000; for those who meet the qualifications and stick out the decade-plus waiting list, a one-bedroom sells for \$15,000.

On April 4, the 2,820 shareholders will vote on whether to stick with the 1986 plan, which hasn't stopped monthly taxes and charges from climbing to

nearly \$800 for a one-bedroom as the complex ages and gentrification increases the apartments' value. When the plan ends, in eleven years, it could go market-rate. The other option is to amend the tax contract and freeze the building's taxes until 2027.

And while some shareholders, like Andrew Alpern, 62, are crusading for privatization (*"Why be ghettoized as low-income housing?"*), there was a lot of dissatisfied canescraping across the linoleum.

"It's almost a moral obligation to keep Penn South the way it is, given the benefits we've all enjoyed," says lifelong resident Gena Feist. Others express disgust at the thought of selling for profit, decrying "landlord swindlers" in their midst.

Still, this isn't Irving Howe's town anymore. "The 150 apartments vacated a year could be sold," Alpern says, then mordantly adds, "vacated involuntarily, of course."

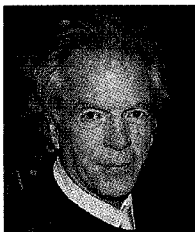
ALISSA QUART

Swimming to North Haven

Sex and Death to \$895K

If you sat through Spalding Gray's latest traveling monologue, *Morning, Noon and Night*, you've heard all about how he fell for Sag Harbor village life. He and his wife, arts booker and manager Kathleen Russo, came out for the weekend and before long had bought journalist Robert Sam Anson's three-bedroom 1860s house. Five years later, they've decided they need a bit more room and are selling it for

\$825,000. "It used to be the schoolhouse," says their broker, Sotheby's Tara Newman. They found a bigger, slightly older, more expensive house in nearby North Haven (asking: \$895,000), where neighbors include artist Eric Fischl. "It's a real captain's house, with the original floorboards from a ship," she says. He told Newman, "I'm finally ready to move from Ishmael's house to Ahab's."



Big Deals

Upper East Side

1075 Park Avenue
3-bed, 2½-bath, 2,300-square-foot co-op. Ask: \$2.75 million. Sell: \$2.35 million. Maintenance: \$2,350. One week on market.

Dips in the Dow notwithstanding, Park Avenue's still stockbroker country. The buyer of this classic seven showed up unexpectedly a few days after the original buyer failed to pass the board. "As soon as we put it back on, it went again that same day," says William B. May's Roger Erickson, who'd been selling the place. "He had no trouble, went right through. *Really* nice people." The buyer, who works for Morgan Stanley, and his wife, also in finance, are empty-nesters who "decided to move back into the city and enjoy their lives again."

TriBeCa

25 North Moore Street
2,149-square-foot condo. Ask: \$1.31 million. Sell: \$1.31 million. Charges: \$1,532. Two months on market.

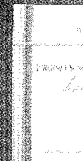
HotJobs.com might be cooling off a bit, but the outlook was far rosier last summer when its vice-president of engineering signed a contract for this raw loft space. It's in the newly converted Atalanta Building, a former refrigerated-storage warehouse that was fenestrated to make it fit for human habitation (one hopes the A/C works well). His fifth-floor corner unit has fifteen hand-drilled windows facing south and east and an open floor plan—perfect for hosting one of those "pink slip" parties (HotJobs laid off 100 people last week). "He saw it on the Internet and called me up," says Helene Luchnick of Douglas Elliman.

CHRISTOPHER TENNANT

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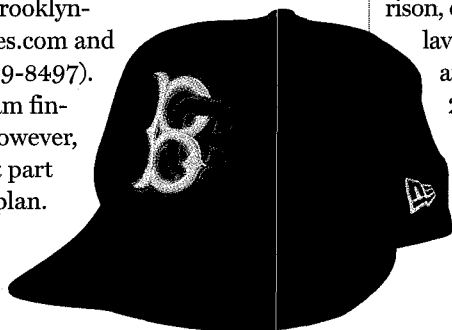
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A Team Grows in Brooklyn

Last season, city baseball fans were really blessed. But just when you thought we couldn't possibly top having *two* championship clubs, a *third* new team is coming to town. Anyone still weeping over the loss of the Dodgers (there are still plenty of bereaved fans out there) should be thrilled about the brand-new Brooklyn Cyclones. They're minor-league (a Mets farm club), and they kick off their first season on June 25, just 43 years since Brooklyn last had a home team. Naturally, borough fans can't wait to show their team spirit. The Cyclones cap, which interlaces the old Dodgers *B* with a new *C*, is in such demand that the Cyclones office was hit up for hats while they were still in production. They're ready now (available at www.brooklyn-cyclones.com and 718-449-8497). Big foam fingers, however, are not part of the plan.



Flatliners

Okay, so they're not as slimming as a good pair of heels, but slipper flats definitely score on the mobility front. Pointy and retro, this spring's shoe of choice is tame and prim—perfect for circle skirts and preppy trousers. Marc Jacobs's take (pictured) features buckles, zippers, and a full-color palette (\$290–\$370 at Marc Jacobs, 163 Mercer Street; 212-343-1490). At Sigerson Morrison, colors range from camel to red to lavender, in fabrics like suede, patent, and metallic leather (\$190–\$275; 28 Prince Street; 212-219-3893). Prepare to readjust yourself for a world in which you're a good three inches shorter than you thought you were.

Hirsute and Tie

Proving that male vanity doesn't require clean-cut fussiness, hairy

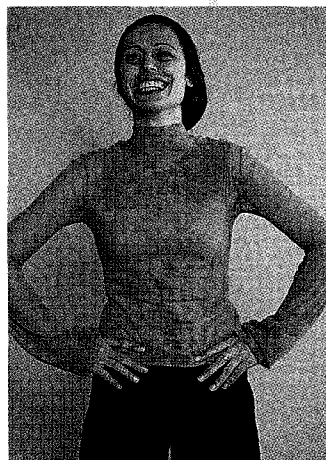


Rasputin-style men are back, and they're definitely looking a lot more gypsy than genteel. Heartthrob model Bill Gentle, a bona fide Romany Gypsy, has been working his long locks and scraggly beard on the runways and in Louis Vuitton's fall ad campaign. On the street, the look—dark features, long unkempt hair, and scruff—has been catching on as Charlie Manson look-alikes take over the East Village and Lower East Side. "It's kind of creepy," says actor-filmmaker Vincent Gallo, reacting to the sudden ubiquity of a look he's sported for years (you can see his unruly visage in current Missoni ads). "If I have long hair, it's just because I'm too lazy to cut it."

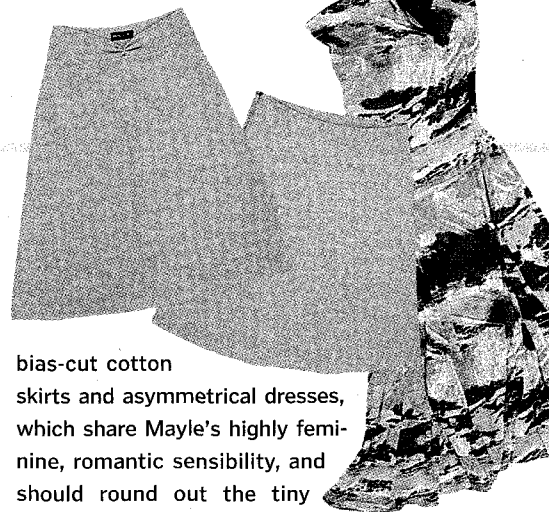
ARIC CHEN

Smart Set

Sylvia Lloses



For the past three years, Sylvia Lloses has been, at her perch in Mayle on Elizabeth Street, one of the more enviable shop girls of NoLIta. More effective than a catalogue or an ad, Lloses looks good no matter what clothes she's selling. So good, in fact, that there are moments when you think you might be able to pull off leather-trimmed lace knickers, too. A native of Barcelona, Lloses is actually a designer herself and has worked with top Spanish talents like Antonio Miró and Josep Font. This week, her clothing hits the rack right beside Mayle's phenomenally successful collection. "It's classic, but it's also conceptual," she says of her



bias-cut cotton skirts and asymmetrical dresses, which share Mayle's highly feminine, romantic sensibility, and should round out the tiny shop's line. "If there are not enough bottoms," Lloses explains in her rolling, Spanish accent, "I make some bottoms." (Mayle, 252 Elizabeth St., 212-625-0406).



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The Stupids

In the new administration, wonkish go-getting is scorned. But if dumb is the new smart, why is Bill O'Reilly so annoyed?

I'VE BEEN THINKING ABOUT THE DUMB thing: Where did the issue go?

The other day, I was one of the more or less hapless guests subjected to Fox doyen Bill O'Reilly's fusillade of bluster and grievances. It was a confusing go-round wherein O'Reilly was attacking the liberal press for calling conservatives stupid—George Bush was stupid, and don't forget Dan Quayle, and God knows O'Reilly himself has been impugned. There was, he implied, an organized conspiracy of name-calling, which put O'Reilly in high dudgeon: *How can you say someone is stupid when you have no proof that they are stupid—huh?* he demanded to know.

I was there either to be beaten up for this or to be the media critic who would criticize the media for this practice of calling conservatives stupid. I wasn't sure which role I had been booked to perform (from O'Reilly's suspicious look, I took it that he didn't know, either).

Now, O'Reilly has an intent and animated face when he's taking exception or expressing umbrage or unleashing resentments. But when he isn't doing this—and the camera mostly isn't on him when he isn't doing this—his face goes slack, eyes heavy, and he clearly loses concentration. He looks . . . stupid. Without the anger, he appears mostly brutish and sullen, uninterested in the world.

So why, I wondered, would he want to call attention to the stupid issue? Bringing this up—especially when you're on top of the world with high ratings and with the best-selling book in the nation, and when your stu-

pid compatriots have lately been elected to the White House—seems like prime evidence of stupidity.

Let it go, man, I was thinking.

I wondered, briefly, if it wasn't something campy. Or, a what-me-worry thing: *I may be stupid, but I'm rich* (indeed, O'Reilly recently renewed his contract for \$4 million a year). Or, even, if what was going on here is that we just love watching a stupid guy spout off: O'Reilly knows he's a clown and is playing the part.

And yet, finally, in who's-the-dummy-here slow motion, it began to cross my mind that exactly the way to flip the game on the smarties was to accuse them of rolling the dummies. Calling attention to the fancy-pantses is a classic strategy (egghead dot-commer Michael Kinsley is a particular O'Reilly *bête noire*—sort of O'Reilly's Alger Hiss). The dummies in

America always get the sympathy vote. Dumb has no

airs. Dumb has no arrogance. Dumb has no fashion sense (except Hollywood dumb, which is a different story).

Dumb is good. Dumb is solid. Dumb is righteous.

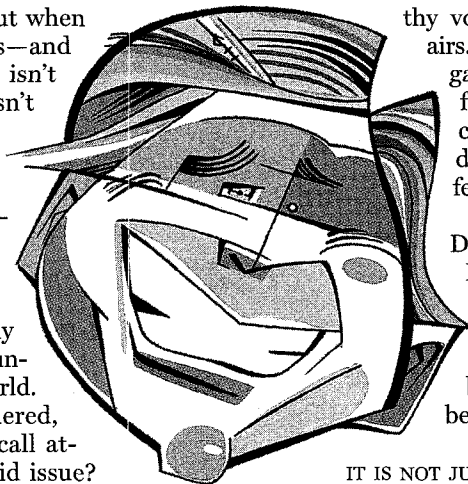
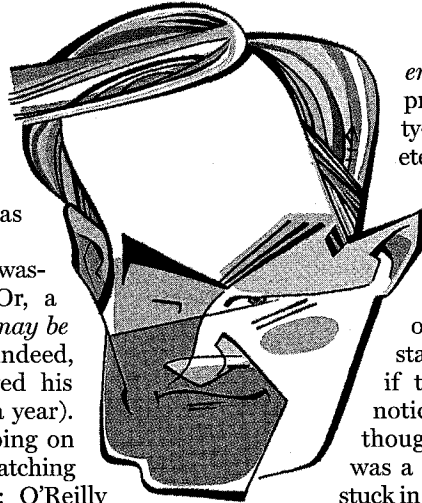
And being dumb, possibly like a fox, is the best place you can be right now.

IT IS NOT JUST THE RIGHT-WING media (i.e., the Murdoch media) making this case.

Adam Gopnik, as close as anyone comes to being the voice of *The New York-*

er—which is still a pretty reliable smarty-sensibility barometer—had a slight but significant piece in the magazine the other week. You read it, and out of the corner of your eye, you started to look to see if there was anyone noticing that you still thought George Bush was a dummy. You were stuck in this place, you suddenly realized, and now the smarties had moved to another place where they were now thinking of stupid as a style thing, as attitude, as even just another kind of intelligence.

Gopnik's piece, which was both condescending and embracing, arch and elegiac, was inspired by a front-page story in the *Times* (the search for the *Zeitgeist* is often an attenuated process) about the middle-American management style of enforced schedules and strict dress codes now in place at the White House. And while it was not about intelligence *per se*, it was certainly about not being smart—about the return to the pre-New Economy, gentleman's-C, have-my-girl-do-it, old-fashioned, dumber-down corporate world. Gopnik described the *Times* as gushing over this counterreformation; Gopnik himself was trying to be more thoughtful. But if you think about it, he asked, so what if the Bushies aren't edgy? So what if they don't live in their offices and work all night? So what if they aren't in hyper-overdrive? So what if these aren't the brightest kids in the nation, in their silly T-shirts? What's so wrong with just inheriting the mantle? (Some of this could be said about *The New Yorker* itself, so perhaps Gopnik was making a larger point.)



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"One would have to be a committed and even embittered partisan not to find something mildly attractive about the new president's indifferences," wrote Gopnik.

Gopnik was having a monarchical moment—partly ironic, but not *that* ironic.

He was noting a cultural change, a Zeitgeist breeze, and positioning himself for it. If you were smart, you'd get onboard with dumbness (he doesn't call it dumbness; he calls it "detachment" and "country-club bonhomie"). Even if you have to be arch in your appreciation, that's where you want to be. You don't want to be left behind in that other, neurotic place.

Being smart—street smarts, emotional intelligence, market savvy, wonkishness, always looking for the edge, the insight, the new paradigm—is a go-go attribute, and go-go is done (the economy changed the Zeitgeist, or the Zeitgeist changed the economy—I think it's the latter).

The getting-it/not-getting-it divide has entirely flipped around. The dumbos get it now, and the smarties are at a loss. The "strivers" versus the "cheerful and well-adjusted" is how Gopnik parses the culture.

WHILE THE RATE OF CHANGE HAS TAKEN MY existential breath away, there's certainly a media logic here (which, because I thought Bush was such a wonderful and easy target, went by me, I admit):

For one thing, a successful person, even if his is a hard-won success, is never dumb; those are contradictory ideas. In America, every successful person is some kind of smart person. George Bush, because he is sitting in the White House, is not dumb; Bill O'Reilly, because he has a big and growing audience, and \$4 million, is not dumb.

For another, we media people never want to miss out on the next big thing. Our *job* is finding the next big thing—even if the next big thing is being dumb. The liberal press, contrary to what O'Reilly might think, is not the opposition press (and I don't really think he thinks it is, which is why he beats it so strenuously—it doesn't beat back). Our greatest fear is, in fact, to be caught outside the next big thing (for a long while, for instance, the media was caught outside the Internet, which is why

it piled on so blindly, leading to bubble and bust). If we know where the country is going, we will go there. It's part of the real usefulness of a president, and our obsessive interest in him—he implies a direction, a sensibility (also, sensibility is a more popular way to look at the guy than ideology, which, given the general belief that policy has reached some entropic condition, is interesting to no one).

Perhaps most important, beyond making fun of garbled syntax (and you'll notice that, more than not, Bush's sentences are now cleaned up for him), the media is not really allowed to call people stupid. It's nearly a political-correctness thing. The bias is that when we say stupid it isn't about aptitude; rather, it's a cultural description (calling someone stupid is like calling someone fat—even

"Being smart—street smarts, emotional intelligence, market savvy, wonkishness, always looking for the edge, the insight, the new paradigm—is a go-go attribute, and go-go is done."

if it's patently true, it's bigoted). It's a demographic point—therefore, a demographic prejudice.

Indeed, if you pursue this, you quickly get into Ted Turner territory—only the stupid believe in Jesus, or whatever it is he said. It is not necessarily that the smarts disagree with that, but no smart, save one on lots of lithium (and with \$9 billion in fuck-you money), would ever say it.

Then, too, it is particularly hard for the media to single out or disparage certain people, or groups of people, as stupid, because, obviously, most of the media's customers are stupid—it's one of the points of mass media. We depend on the stupid. We court them. And they are easily offended. (If you do describe someone as stupid, or fat—if somehow such a description slips through the careful filtering processes—the phone begins to ring with lots of O'Reilly-ish media rage.)

So we begin this process of rationalizing stupidity, or seeing the lack of intellectual curiosity or ambition or in-

formation savvy or cultural interests as a baseline of the human or at least American condition.

"It isn't," said a friend of mine who is always on top of the current media position, "about smart or not smart. It's about decorum and maturity. Clinton, who was deeply intelligent, shared with the dot-com guys the same utter lack of self-control. Now the adults are back in charge. George Bush is your dad rather than your brother. Dick Cheney and Colin Powell are your dad's friends."

Great.

STUPID HAS THIS INTRINSIC P.R. COMPONENT. George Bush can go to the Gridiron dinner and play up all the stupid attributes and bring the house down. Indeed, the late-night stupid jokes almost never play

mean; they play more or less cute and cuddly. Stupid represents a bonanza of goodwill.

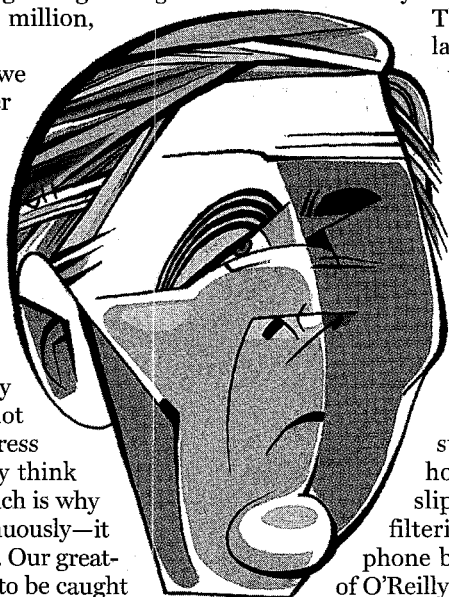
A stupid person is an easier person. A less competitive person. A less in-your-face person. (Except for O'Reilly—but he's forgiven his combativeness and obtuseness precisely because he is stupid.) What's not to like about a stupid person?

But also, and this is the great and interesting transformation, dumbness is not regarded as lesser than smartness—a legacy of the Reagan administration.

Now, it seemed that the nineties would tip the balance back, that this would be a logical result of the reinvigorated meritocracy. You get rich not just because you are a son of a bitch, or a salesguy, or because you are in the right place at the right time, or because you inherit it, but because you can think abstractly—you can invent new business models and what-all. But as so often happens, the smart guys were not very sympathetic (one of the surprising things about Clinton was that as a smart guy he could also be sympathetic—the fat boy trying to get out from inside the smart guy helped), and, it appears now, not particularly successful either. Too pushy, too competitive, too obsessive.

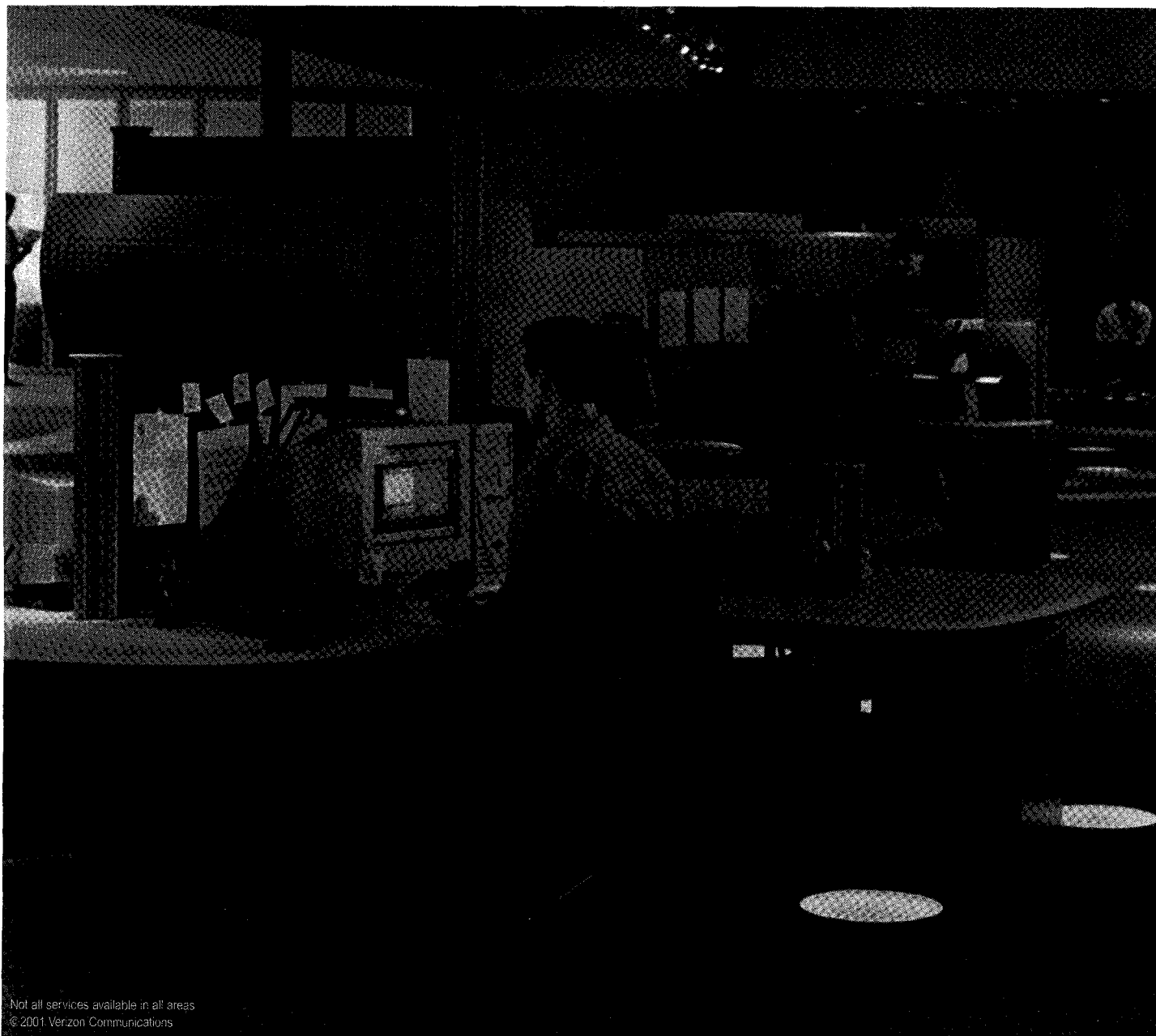
Whereas dumbness is a better lifestyle choice. Not a limitation but a perspective. And it's so inclusive. ■

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Michael Tomasky THE CITY POLITIC

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SO HERE WE ARE, IN ANOTHER EDUCATION crisis. A rocky couple of weeks for schools chancellor Harold Levy, whose honeymoon has been declared over, and a bilious argument over whether the private, for-profit Edison corporation should take over the operations of five terrible schools. Parents' voting on the Edison project ended last week; you may well know the outcome by the time you read this.

Whatever the fate of those five schools, that still leaves about 1,195 others. A few are good or even excellent; most are mediocre or poor. What can the chancellor and the experts and, most crucially of all, the next mayor do about them?

I have a news flash for you: The endless schools crisis *can* end. And it *isn't* complicated. In fact, the solution to the problem is simple. It doesn't come from the left, which mostly talks about more money. It doesn't come from the right, which gets too focused on things like this Edison-schools experiment.

Here's the answer, neat, clean, and mostly nonideological: The schools will improve when somebody's job is on the line if they don't. It really is that simple.

Let me try to illustrate the problem with an obvious example. Say the reading scores in P.S. blah-de-blah are terrible. What happens? Who is held accountable? Reasonable questions. To which the answers are, nothing and no one. Typically, schools are placed on failing lists and told to shape up, but they sit on those lists for five years or more, with successive chancellors warning them that someday—any day now, surely!—judgment will be at hand.

Punishment of poor schools, in other words, is almost entirely theoretical. You have the principal, who is supposed to be responsible for whatever learning does or doesn't take place in his or her school. Then you have the district superintendent—there are 32 of them across the city—who is supposed to be the princi-



C-minus: The chancellor (left) and the mayor need to make schools as important as crime.

pals' immediate supervisor. Then you have the chancellor. This, in theory, is the chain of command.

But in practice there is no chain of command. District superintendents can't just fire principals, and chancellors can't really remove superintendents. Okay, they can, sort of, but usually only under very extreme circumstances, like if they're doing a Wicked Uncle Ernie number in the playground. And so P.S. blah-de-blah's scores are lousy, year after year, but no one in charge pays any sort of price. No one is fired. Life goes on. Until someone's career is on the line if those scores don't go up, nothing will change.

I should say here that, in the past five years, things have begun to move in the right direction. But considering where they were, that isn't saying much. Five years ago, the chancellor had no authority whatsoever over the 32 superintendents. Chancellors used to call meetings

of the superintendents, and maybe twenty would show. Why should they? He wasn't their boss. Then in late 1996, Rudy Crew got a school-governance law passed that finally gave the chancellor the authority to fire superintendents. But it's a recent development, and chancellors—perhaps fearing controversy and bad headlines, or perhaps staring at a thin bench—have been cautious about exercising this new power.

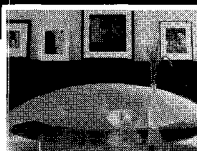
As for principals, until last year, they were completely untouchable. They had "building tenure," which, once they got it, meant they could not be fired. That changed with last year's principal contract. (And by the way: Why are principals unionized? They're managers. Bosses. I've never crossed a picket line in my life, and I never will. But principals should not be in unions.) Anyway, in the most recent contract, they gave up tenure and agreed to live with multiyear

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contracts (three years, mostly) in exchange for a big raise. Which was fair, because New York City principals are underpaid. But if we pay them more, we have a right to expect that they'll produce, and that they can be given the boot if they don't.

So in theory, three years from now, when Principal X's contract is up for renewal, and his school is still a mess, he can finally be fired. It's a start.

THIS IS A MAYORAL ELECTION YEAR. AND this is what the next mayor must do: He must do for the schools what Rudy Giuliani and Bill Bratton did for the Police Department. You know all about the "broken windows" theory. But for my money, the real reason crime was reduced so fantastically is that Bratton reorganized the NYPD bureaucracy to make precinct com-

"The next mayor must have weekly meetings with the chancellor, the superintendents, and the principals, and people must be called on the carpet."

manders directly accountable for crime in their areas.

Over the preceding decades, mayors and commissioners had set up many special units and divisions, to fight the drug trade and so forth. Those units didn't report to the precinct commanders; they reported to someone else. So if street drug sales spiked up in the 77th Precinct, the commander could blame the special unit and the special unit could lay it on the precinct.

Bratton said, "Enough." He and Giuliani and Jack Maple began the famous COMSTAT meetings, at which precinct commanders were called to account for the crime in their areas. The mayor and the commissioner got in their faces, every week. Why did you have twelve muggings at this intersection? Commanders knew that if they didn't lower that number, they were out. Once it was clear that their careers were on the line, things changed, fast. Conversely, good ideas were rewarded, and replicated.

Giuliani talked a good education-re-

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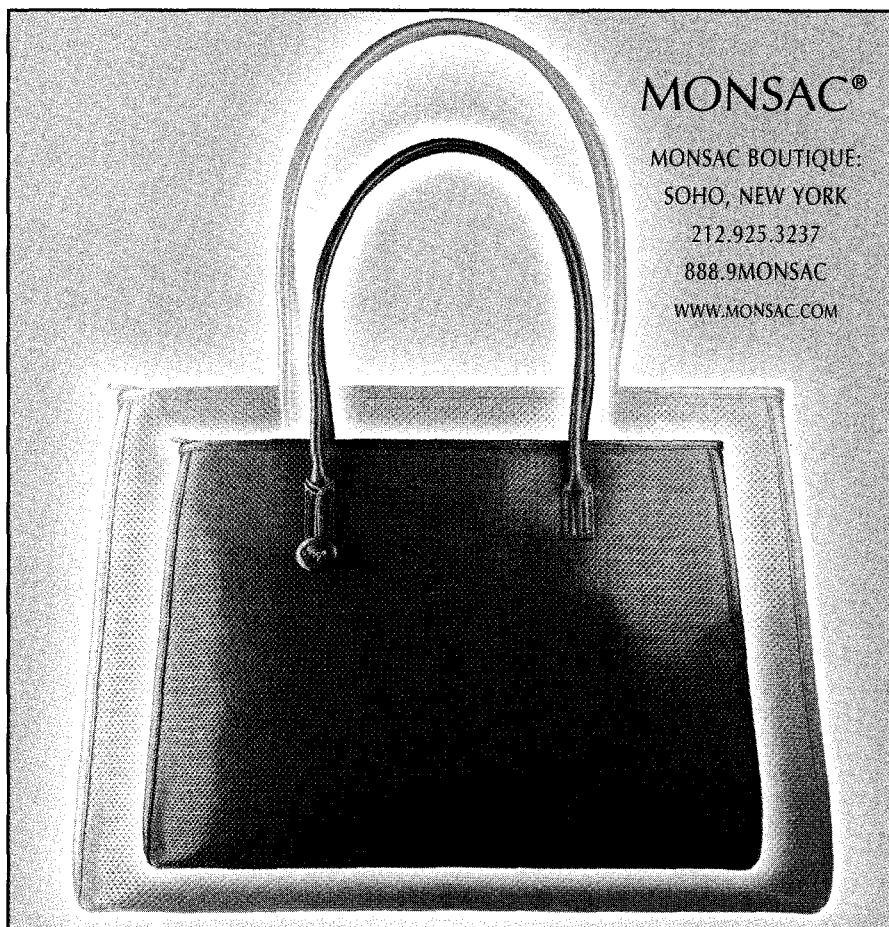
form game, but he never put the same zest into schools that he did into policing. The next mayor has to. It's true, of course, that the mayor does not control the Board of Education, nor is he the chancellor's boss. But he is the mayor. He has the bully pulpit and the authority, and if he wants to make something happen, it can happen.

He must have weekly meetings with the chancellor, the superintendents, and the principals (there are 1,200 of them, so they'd have to be split up into groups of manageable size), and people must be called on the carpet. They can monitor some numbers on a weekly basis—attendance figures, incidents of violence, extent of parental involvement. They can swap ideas about what works. Most of all, they can let principals know they're being watched. Where money is needed, by all means hand it over—remember that another reason crime went down is that David Dinkins raised a tax to hire about 10,000 new cops. Comptroller Alan Hevesi has suggested possibly reimposing that same tax, which has since been repealed, to improve teacher pay. That's good, but it's only half the picture. The mayor and the chancellor have to monitor the situation—weekly—to make sure the money is being spent properly.

Dennis Smith, a professor at NYU's Wagner School of Public Service, has proposed just such an "EDSTAT" setup. Smith sat in on COMSTAT meetings and conducted research on other city agencies that used a COMSTAT model. Henry Stern's Parks Department used a COMSTAT approach to measure parks' cleanliness and safety. Within two years, Smith says, "the number of clean and safe parks went from 40 percent to 80 percent." At the Corrections Department under Bernard Kerik (now the police commissioner), "they radically reduced the pattern of violence at Riker's Island" by aping COMSTAT.

This is an idea no one should have any reason to oppose. Teachers-union president Randi Weingarten told me last week she thought it was worth looking into and surprised me a little by agreeing that the mayor should be a part of such meetings (she is against mayoral control of the schools but acknowledges that "the mayor is de facto in control anyway"). Good educators should be for it. Anyone who wants the schools to get better should be for it. A mayor who wants to go down in history as the man who turned around the schools should be for it. So let's go. ■

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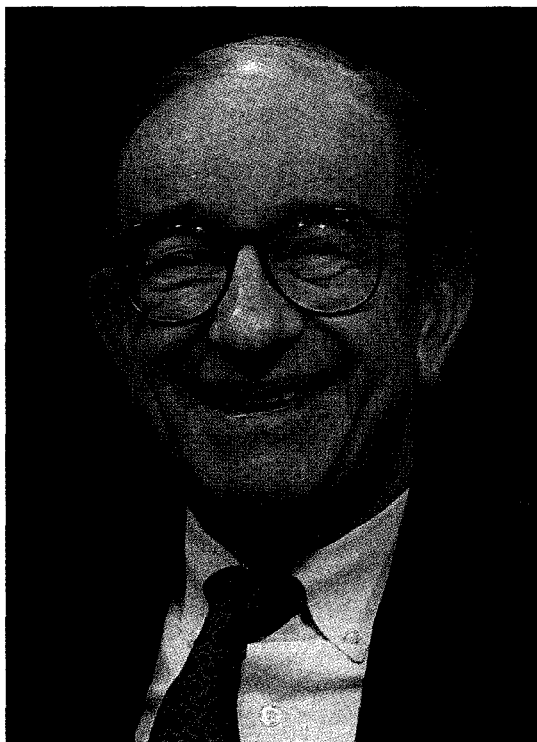
I Love You, Man!

Investors and stock analysts are trying to blame all their current problems on Fed chairman Alan Greenspan—but the ingrates should be on their knees thanking him!

ALAN GREENSPAN, LONG A WORLD-CLASS hero, has suddenly become the biggest bum in the universe. Traders who used to attribute all sorts of spectacular talents to the bespectacled, avuncular Fed chairman are now saying that he's senile, that it's time to retire, that he's wrecked the stock market. They are adamant that Greenspan is being too stingy with the antidote to last year's slowdown poison, that he is not moving fast enough to resurrect their stock portfolios with his teeny-weeny 50-basis-point Fed Fund cuts. I am waiting for people to tell me he's been double-faulting more or that Andrea Mitchell's been making excuses for missed dinner dates because the chairman forgot the occasion.

What a crock of horse manure! I can't take it anymore. I can't believe people are blaming Greenspan for their own misfortunes. Alan Greenspan wasn't the one who told you to buy Firsthand Funds or Janus or Von Wagoner or AIM. He didn't tell you to listen to the Motley Fools. Did I miss his hotline update? I don't think he said, "Buy and hold aggressive-growth stocks like Inktomi and Akamai and Redback." He wasn't the one who said, "You gotta be long the Net." He didn't cost you a dime.

So, speculators, don't look to him to bail *you* out, either. You see he is targeting you with his methodical, intelligent, not-too-fast, and not-too-slow, Fed Fund easings. The greatness of Greenspan is that he targets whatever excess is in the system that might cause inflation and he doesn't quit until he breaks the spiral for certain. Last year, Greenspan and his team made it abundantly clear, through their private contacts and in their public speeches, that they were as unhappy about stock speculation as they had been in the past about speculation in real estate or gold or even paper, chemicals, and wood. They gave you repeated heads-ups, in the form of multiple raises



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of Fed Fund rates, and they made it clear to just about everyone who had ever been in the market before that the Fed wasn't going to quit until all of your trading profits since the bubble began in November of 1998 were wiped out.

But many people had never been in the market before. They thought you could buy the shooting stars and hold them through any sort of Fed tightening. They figured that buy-and-hold trumps any card that Greenspan might have up his sleeve.

Now the speculators have been caught red-handed and they are afraid that, unless the Fed takes rates down to 3.5 percent in one fell swoop, they will lose what they have left. They *should* be afraid, they *should* capitulate, but they will

probably be left with something because in the end, Greenspan isn't out to make us poor, he is just out to smooth the economy into a reasonable growth mode with no inflation. That's what great central bankers do.

Two weeks ago, when the Fed cut rates by "only" 50 basis points, you saw speculators throw in the towel furiously. The tech stocks and the Dow stocks reached levels that I think mark true "crescendo" selling. That's the term my wife, the Trading Goddess, coined when we traded together. A 'crescendo occurs when people who didn't want to sell *have* to sell—because they are out of money and can't borrow any more to stay in the game.

The Fed correctly forced the speculators to close out their margined positions and took away their buy-and-hold security blanket with that 50-basis-point move, instead of the 75-basis-point move the traders favored. The carnage inflicted, with the NASDAQ down over 60 percent from its high, may have scared people deeply enough that they aren't going to treat the stock market like a casino again any time soon.

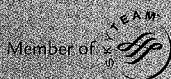
And if they haven't learned their lessons, the Fed will just take its time with the next couple of eases, to be sure the job is done and done right. You see, the Fed knows that the only post-World War II depression that hasn't been cured by a combination of monetary and fiscal policy started with a permanent bubble that the Japanese central bankers allowed to happen during the eighties. That endless Tokyo rally, which took away the whole notion that equities



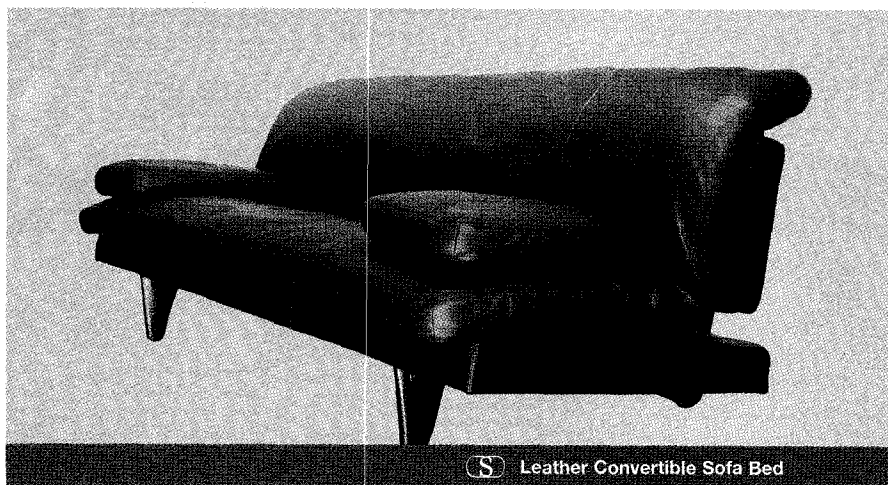
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were *risky*, remains Public Enemy No. 1 for all central bankers. If the cost of avoiding a New York version of the lunatic Tokyo bubble is a year or two of lost 401(k) profits and a mass exodus of day-traders back to saner professions, big deal.

Greenspan's genius, and his ultimate legacy, may end up being that he punctured the U.S. stock bubble brilliantly, and, even more important, that he did it *surgically*. Once every last speculator has been cashed out, the chairman will take the jackboot off the market's jugular long enough to save the economy from suffering too much. From the looks of last week's

**"Lay off the chairman.
I don't think anybody
could have done a better
job than he has."**

stock prices, we are almost there.

Research analysts are finally being treated like "global piñatas," as a Merrill Lynch Internet analyst acknowledged publicly a few weeks ago. And after six months of pretending and hoping otherwise, no one believes anymore that in the long term they'll still be able to make back all the hideous losses that the tech-mutual-fund managers inflicted upon them last year. And then there are all those brokerage gurus—the celebrated names who tried for a year to pretend that no permanent damage had been done, either to investors' averages or to their psyches—who have at long last been revealed to be wearing matching birthday suits.

So lay off the chairman. I don't think anybody could have done a better job than he has. He is owed our congratulations and our best wishes as the best Fed chairman in history. It would be a terrible misjudgment, a real crime, if Fed history were written by those who blame the decline in their once-hot mutual funds on this great man. He deserves better. ■

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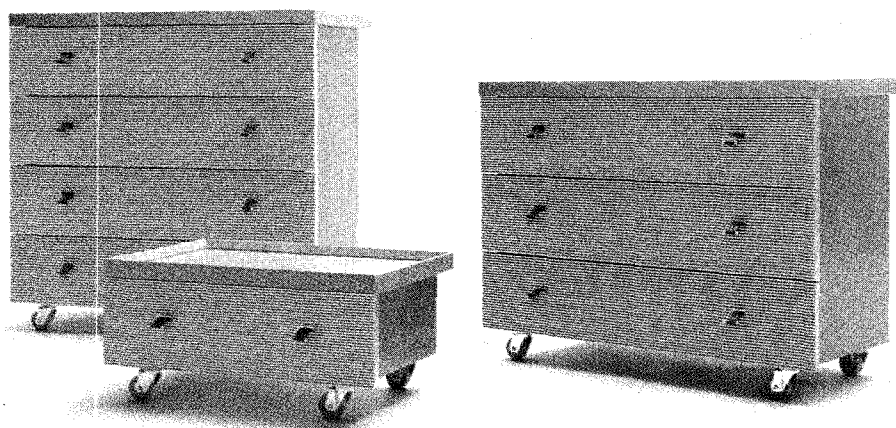


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Living color: In painter Jane Kaplowitz's living room, a banana-yellow table cozies up to a pink-upholstered gilt sofa in front of Kaplowitz's own blue *Boyz* painting. The painting with text, at right, is by Taboo; the pills are by Walter Robinson. Kaplowitz covered the mother-of-pearl Indian chair in yellow cotton from ABC Carpet & Home.



BY WENDY GOODMAN

PRODUCED BY
JORDAN SCHAPS

TEXT BY
ALEXANDRA LANGE

EDITED BY
MEREDITH KAHN

THE ART OF LIVING

Artists and their dealers know better than anyone that creativity shouldn't be confined just to canvas. Coexisting with precious objects doesn't mean you have to live in spaces that look like museums—your rooms can become artworks themselves. Gallerist Nick Debs converted a former parking garage into a postmodern Baroque castle. Painter Jane Kaplowitz's explosion of art and artifacts—along with some spray-painted gold molding—turned a classic West Village townhouse into a visual carnival. Artist Jourdan Arpelle's streamlined aesthetic transformed an office-building duplex into a magic box with every-

thing mundane, including the bed, hidden inside sleek white cabinetry. Sculptor Julian LaVerdiere's safe house-cum-home studio (here's someone to befriend if the black plague hits the city) is every bit as scarily fascinating as one of his hyper-intellectual works. And painters Brice and Helen Marden have a new, double-height joint studio that gives their work space epic proportions. Artful living isn't the exclusive province of artists (or, for that matter, of those who can afford a Picasso)—revolutionizing your living space takes a good eye, a fondness for detail, and the willingness to take a little risk.



Artist Jane Kaplowitz's eye for detail—and passion for color — spill off her canvases and into her West Village townhouse.

The one color painter Jane Kaplowitz isn't crazy about having in the house is beige. She just doesn't see why people create flaxen, hushed-voice rooms so as not to interfere with the capital-A Art. "The whole idea of décor not interfering with art is so insane," she says. "Art is strong. It can handle it." Want proof? You can find it in the West Village townhouse Kaplowitz shares with her husband, art historian Robert Rosenblum, and their two children. Though the walls are encrusted with a stunning collection of contemporary painting, it is sometimes hard to see the Gilbert & George for the stuffed birds, bulldog ephemera, and rococo chandeliers. "We never take away;

we only add," Kaplowitz says. "It's like painting—if it doesn't work, you move it." Kaplowitz considers furniture-shopping to be therapy, and her periods of neuroses have encompassed gilt, represented by a pair of Salvation Army plaster pedestals, and good manners, in the form of a banana-yellow tray table, which reminded her of "Park Avenue ladies from the fifties." While the placement of her furniture remains fairly constant, the paintings are in a continual state of flux. "It's good for the art, it refreshes it," says Kaplowitz, who has shown her own work at the Curt Marcus and Rupert Goldsworthy galleries. "Otherwise, the art ends up like wallpaper."

COLOR FIELD DAY

At left: Kaplowitz had just exited the Paris Métro when she spotted this mirrored French dining table; she got right back on to get her husband's approval for the purchase. The fifties crystal chandelier was found languishing among other cast-off hotel finery on Miami's Washington Avenue. The dining chairs are upholstered in sparkly vinyl. A Christopher Brooks canvas adds a citric splash above the fireplace; the painting on the lower right is a Frank Stella. At left is a Chivas Clem photograph of Steve Wynn. Kaplowitz started her stuffed-bird collection on a whim. Now, she says, "they like to eat with us."

At right: Kaplowitz's wild taste is well enough known that Ricky Clifton, a decorator acquaintance, called her as soon as he spotted these leopard-print chairs. Above them, Sharon Tate has a "dolls" crisis in an unusually subdued painting by Kaplowitz.



PHOTOGRAPHED BY FERNANDO BENGOCHEA

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Opposite page: The living room is long and narrow, the back end defined by the house's original white marble fireplace (the cornice, however, was spray-painted gold). Above it is a sixties Alex Hay painting of a label; two Greek souvenir vases grace either side of the mantel. On the hearth sit two plaster bulldogs, gifts in honor of the family's flesh-and-blood dog, Winnie. The leopard-skin rug is *faux*, from ABC Carpet & Home.

"When I'm buying furniture, I never think
'Do I have room for it?' More is more." —Jane Kaplowitz

Above: Peter Dayton's florid artwork fits between the house's two front windows, just one of a collection of *faux* objects. The ceramic vase has been textured to look like wood, the column pedestal tricked out in gold. Kaplowitz bought the Mao-printed fabric in the seventies, and had it enshrined with purple tinsel on Orchard Street. The bronze winged Mercury figure is nineteenth century.

At right: Kaplowitz in her top-floor studio with son Theodore Rosenblum, 17. Kaplowitz's summery canvas will be shown next month at the Axa Gallery.





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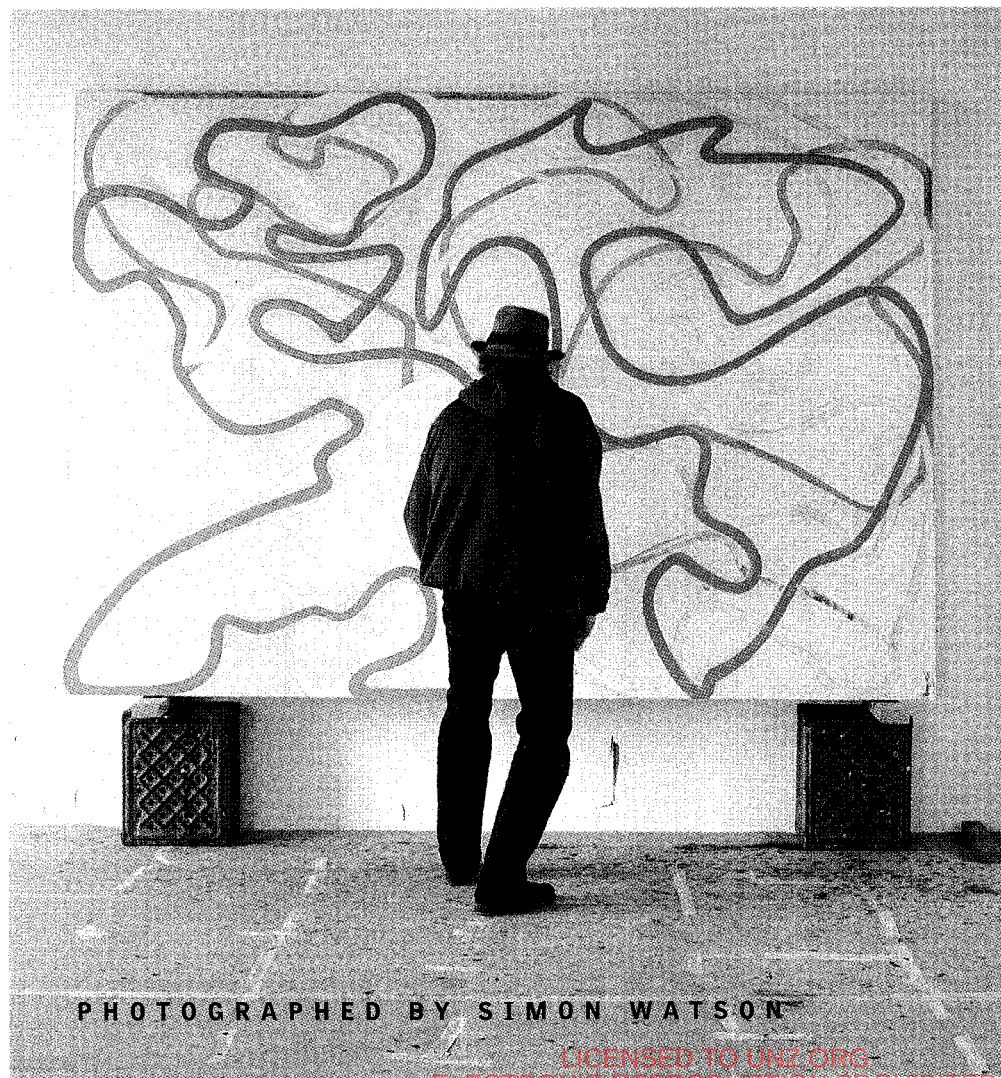
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Brice and Helen Marden couple their creativity in this cavernous, pared-down—but very livable—double studio.

When artists Brice and Helen Marden decided to move in together, studio-wise, it was not a decision either took lightly. “The studio is a real solitude situation,” says Brice, who is represented by Matthew Marks Gallery. “But if there’s anybody that I’m comfortable about sharing that with, it’s Helen.” “I’ve always liked to be isolated,” Helen says. “We’ll see if it works.” The solution to the potential for too much togetherness was space and more space: two stacked 2,000-square-foot floors, each with its own stainless-steel kitchen and stone-faced fireplace. Connected visually by a double-height light well, and physically by a poured-concrete staircase, the Mardens can de-

cide each day whether to be social or to be alone. They asked old friend and architect Ed Tuttle (with local architect Peter Tow) to turn the raw space—located in a newly constructed building in the way-West Village—into something spare that took full advantage of the shimmering light and Hudson River views. The rough concrete walls and ceiling, originally to be painted white, were left alone; the pipes are exposed; even the staircase was left without a railing. After seventeen years in a nearby garret, Helen, at least, is trying not to be intimidated by all the newness. Her custom-mixed, extra-pale concrete floor, for example, “is going to get completely covered in paint,” she says.

A LOFTY MARRIAGE



PHOTOGRAPHED BY SIMON WATSON

Opposite: The architects removed a wall and lined the resulting space with the same black steel-framed windows used on the building's exterior. For his floor, Brice picked Languedoc limestone, which once formed the walls of a château, from Paris Ceramics. “It’s not a mosaic, but it does have that kind of quality,” he says.

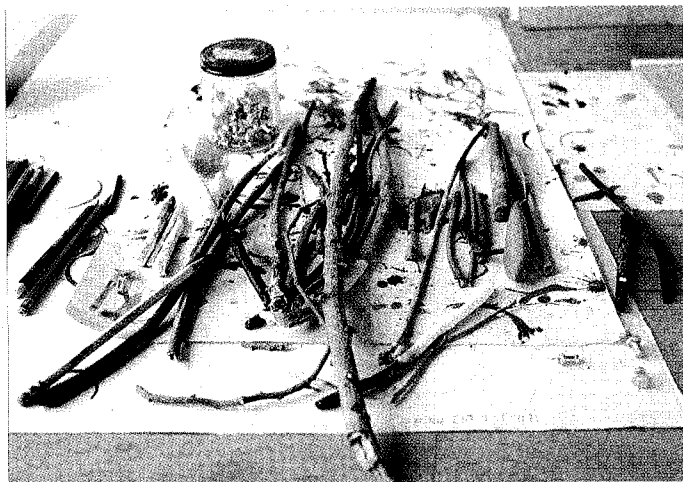
Left: Brice Marden works on a canvas on one wall, the floor protected by craft paper. “In my old studio, I could work in natural light well into the afternoon,” he says. “Here I can work till sunset.” After dark, they use gallery-quality lighting, by Modulightor, which was chosen for its slender track.





Top left: When they are feeling sociable, the Mardens can repair to Helen's full kitchen (Brice has a kitchenette downstairs). Tuttle and Tow custom-designed the stainless-steel cabinetry, and selected an equally low-profile Gaggenau stove and hood. The countertops and backsplash are made from un-

usually thick two-inch pieces of Carrara marble. "We have had lunch there," Brice says, "and it's really wonderful to sit in the upper kitchen and watch the passing light." The table is early American, brought over from their home; Helen splurged on new director's chairs from Gracious Home.



"I have a Chinese painting table and my regular painting table, but I haven't put anything else in the studio. It seems that that's the best way to have it. I don't want it decorated." —Brice Marden

At right: Brice requested a pin-up area, and received a wall of homosote, empty on both sides, to which he can tack drawings and found objects. Brice brought this battered table along from his old studio.

Opposite: The monumental staircase was cast from the same concrete as Helen's floor to give it visual impact. Below it sit the beginnings of three of Brice's paintings.



Helen Marden paints most of her watercolors on the floor. In the foreground, triple-ply structural glass fills in the long rectangle left when they removed the apartment's original staircase. Brice was afraid the glass (which serves as a skylight for him) might cast too green of a glow, so they chose a glass that is low-iron and nearly colorless. "When you are there and the sun is shining, and you are looking out at the river, it feels like you are walking on water," Tow says.



"There's so much light I can't imagine
it won't affect my painting." —Helen Marden



PHOTOGRAPHED BY ANDREW BORDWIN



In a former parking facility, gallery owner Nick Debs mixes contemporary art and quirky details—on a palatial scale.

GARAGE GRAND

Nick Debs will level with you: It's the paintings that got small. "Like everything else, art is getting more compact," he says. But Debs—who, with business partner Choire Sicha, represents a roster of emerging artists at his four-year-old Chelsea gallery, Debs & Co.—isn't ready to give up on grandeur. He opts instead to use his 4,500-square-foot West Village home as a call to artists and collectors to think big. Look no further than his fireplace, a phantasmagoria of plywood, paint, glitter, and glass mosaic by Shawn Peterson (who once worked for a carnival) titled *Ol' Nick's Folly*. "I'm a total magpie," Debs admits. "I'm attracted

to bright shiny objects." Elsewhere, plastic hamster balls from Petland keep company with Eames and Saarinen chairs, purchased when safety orange was considered tacky, not trendy. In the dining room, over-size bronze candlesticks illuminate a clean, wall-size white work by Mary Weatherford. And concrete floors and columns, left over from the apartment's previous incarnation as a garage, coexist with collections of gemlike Murano glass. "If the furniture and the art get into a fight, I'm always going to referee on the side of the artwork," Debs says. "Furniture is furniture—it's nice if it looks good, but all my pieces are *comfortable*."



At left: Shawn Peterson's theatrical screen masks a minimal pre-fab fireplace Debs had installed. The menagerie above—two concrete eagles and a stuffed fox—are not part of the piece, merely oddities found at the 26th Street flea market. 26th Street was also the source for his two vintage Herman Miller chairs, which flank an all-American iron table. Above: Although the orange wool chair at right is Saarinen, and the coffee table Florence Knoll, Debs prefers to mix his celebrities with unknowns. The wood-armed chairs and loveseat were scavenged from a hospital in the Midwest. The rug is a vintage Danish rya rug, one of several used to warm the original concrete floors.

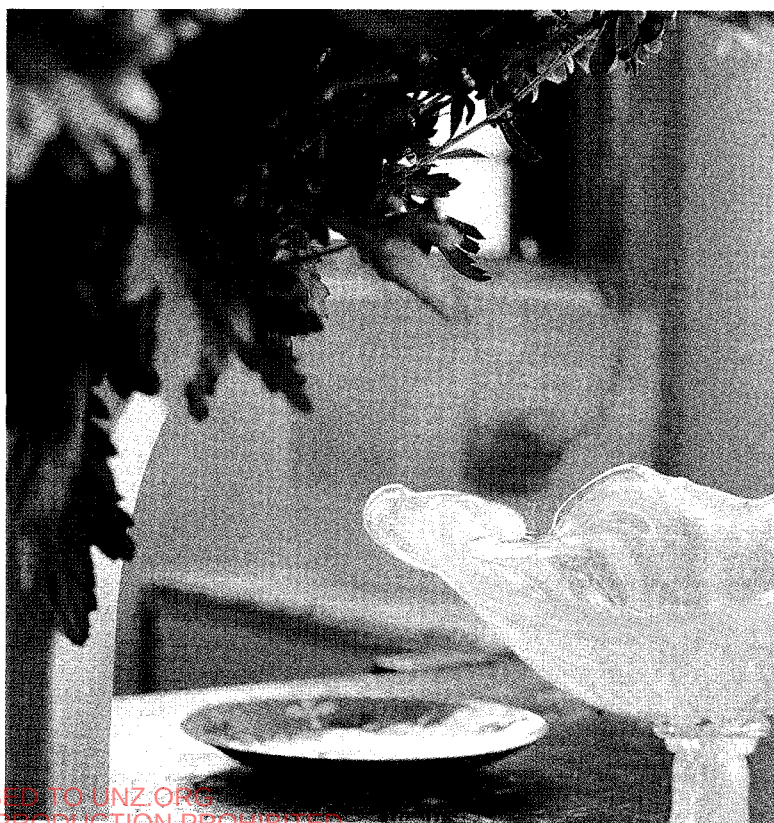


Opposite: The view from Debs's dining room. The art collection in the foreground includes Julian LaVerdiere's *Liquid Nitrogen Fountain*, a painting by Roy Kortick, at right, and Debs's two forms of lighting: Stanco's industrial halogen lamps, used throughout the loft, and a French nineteenth-century bronze chandelier.

"I like big things, large-scale things. To be able to enjoy that and show what that can mean is a real luxury." —Nick Debs

Above: Debs and Sichu swivel on a pair of Eames chairs behind another Knoll coffee table in Debs's book-lined bedroom. The glow-in-the-dark Hoberman sphere on the table is another one of Debs's toys—you can find it at the Discovery Channel store.

At right: Debs "smokes like a chimney," ashing into his collection of Murano-glass ashtrays or onto this enameled craftsman plate. It and a yellow Murano compot sit on an incised Czech wooden table, a present from his parents.





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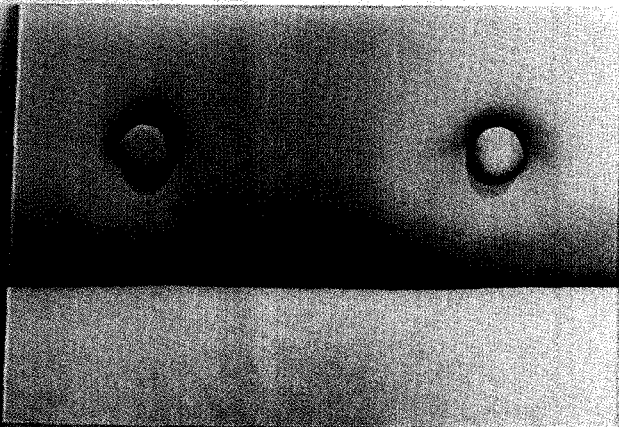
Opposite: In an undomesticated corner, the remains of a car ramp are still visible in the concrete wall. Debs found all of his structural columns sheathed in metal when he moved in two years ago, but in varying states of polish. He liked the motley effect and left them alone. At left, Joy Episalla's photograph *Cushion #3*; at right, Matthew Benedict's gouache *St. Elmo*.

"In general, the kind of art I like is not going

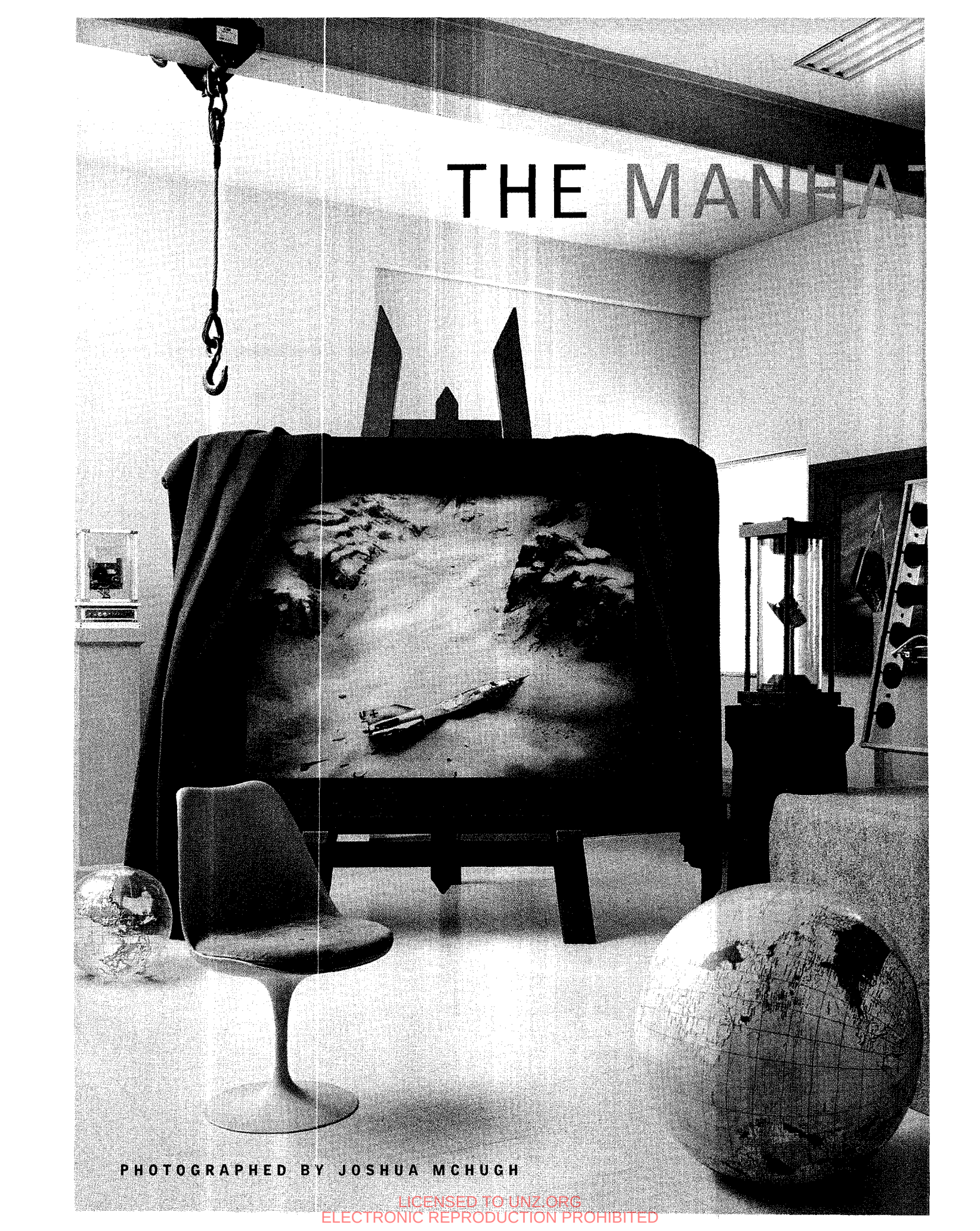
Below: Since his home has a business function, Debs does a lot of entertaining. He moved this ten-foot-long turn-of-the-century table, purchased at ABC Carpet & Home, from his older, smaller abode. The bronze candlesticks, also from 26th Street, were possibly last used to light a nave. A pair of Chinatown ceramic dragons sit on a neo-Regency lunette table. Nina Katchadourian's photograph *Renovated Mushroom* hangs above.



to get lost in the mix." —Nick Debs



THE MANHATTAN



PHOTOGRAPHED BY JOSHUA MCHUGH

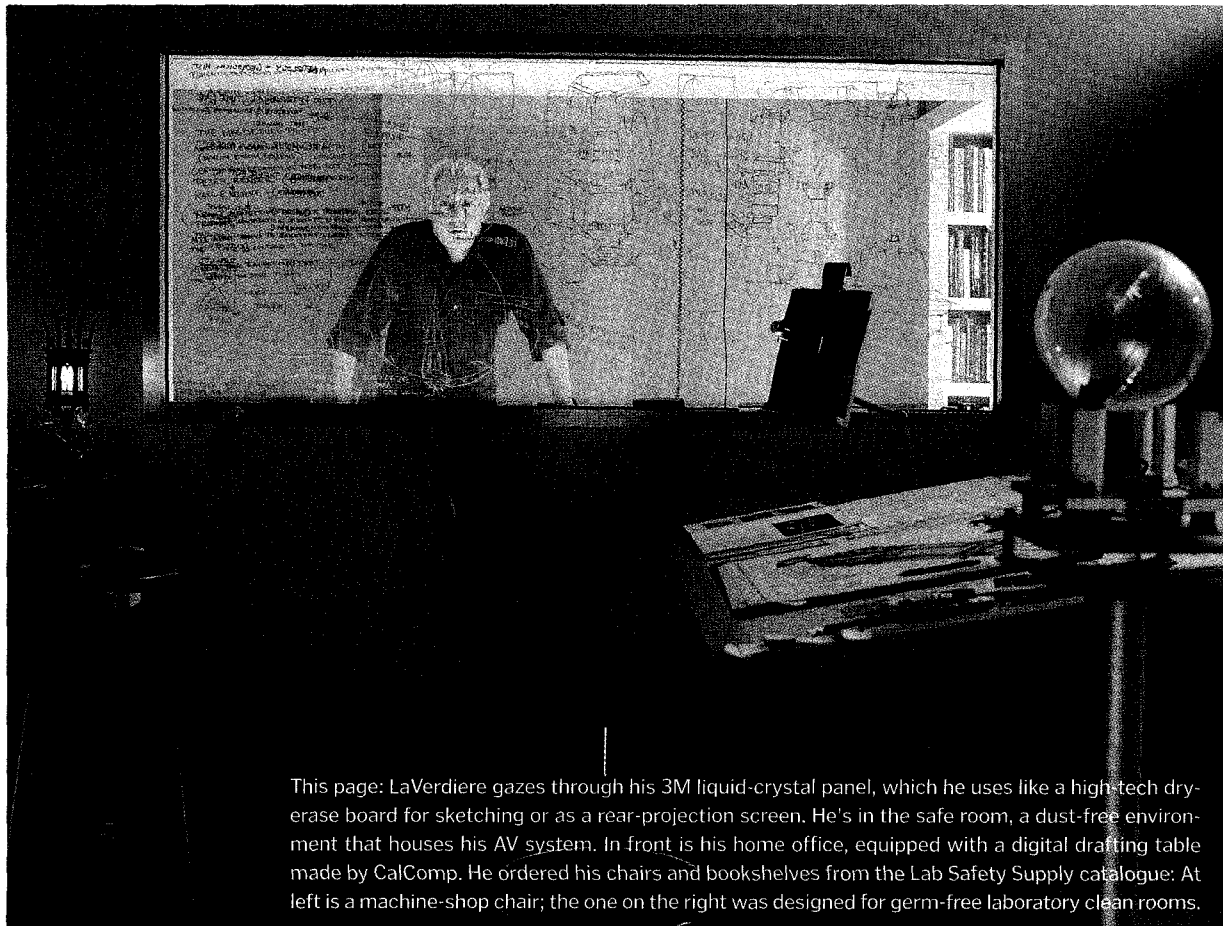
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In his high-tech, surgically clean home studio, artist Julian LaVerdiere gives new meaning to the words *safe house*.

TAN PROJECT

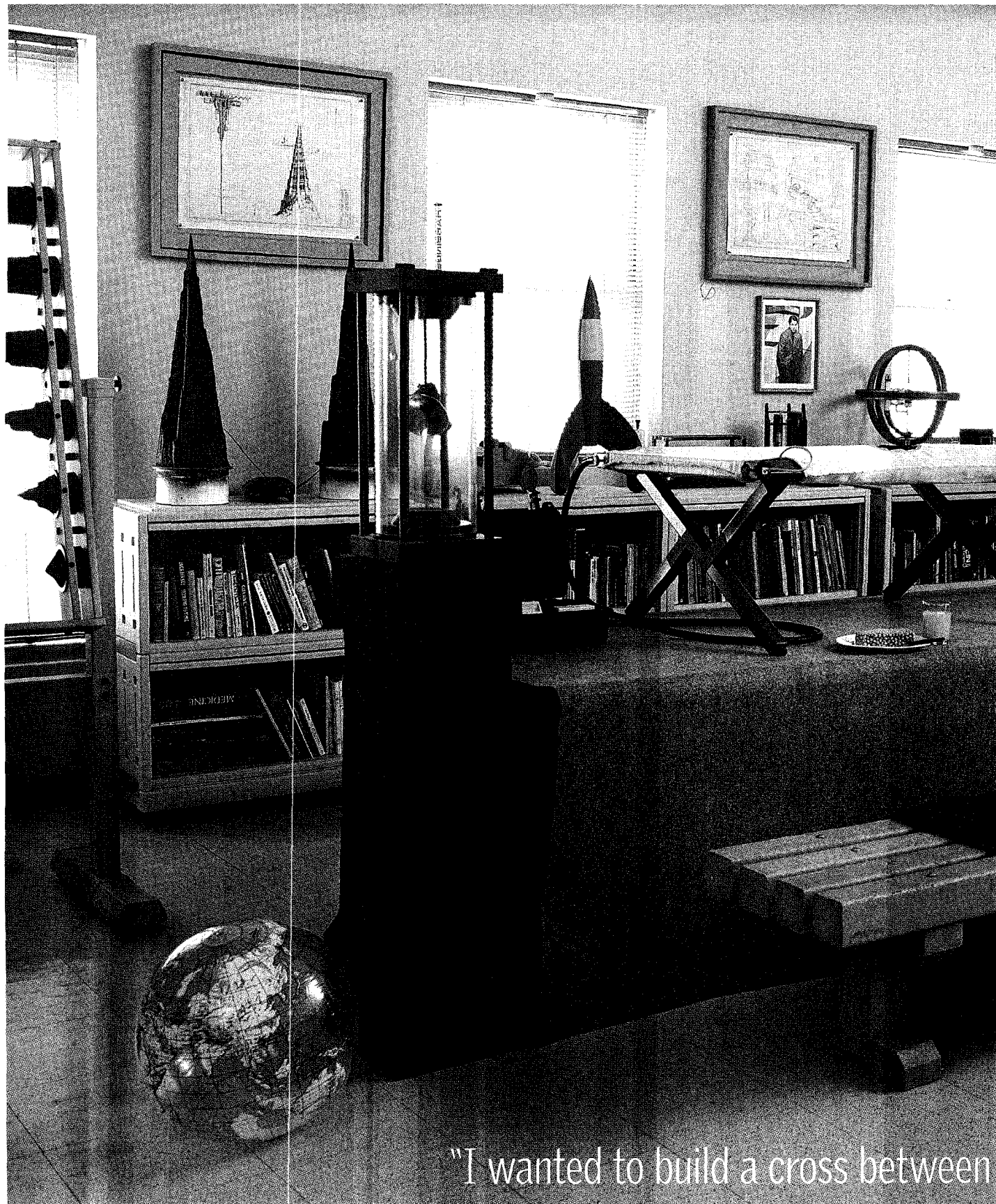
Even were we to tell you artist Julian LaVerdiere's exact address, you might not be able to spot his low-lying home-studio-fall-out shelter. A black door, a gray building, and windows that start fifteen feet above the sidewalk combine to give it an undercover feel. "It could be a CIA outpost," LaVerdiere says. Inside, his roughly 1,300-square-foot, all-gray space is the perfect breeding ground for his Jules Verne-meets-Einstein brand of high-I.Q. art (shown at Deitch Projects and at last year's "Greater New York" show at P.S. 1). In one corner, there's a stalactite-growing machine, in another, a track-ball powered by a slime mold. "My work is all oriented to-

ward science and experimentation," he says. The scientific bent extends to the way he lives; his comforts of home include an environment protected from the city's pathogens—and biological warfare. LaVerdiere lined the floors with hospital-grade Kentile vinyl squares, he ascends to his snow-white bedroom via a submariner's ladder, and his work space is a double-airlocked safe room. His obsession with safety is motivated in part by fear—but it's also, he admits, part aesthetic. After all, his uniform is Prada and the sofa vintage Florence Knoll. LaVerdiere, like his launch pad, is the twenty-first-century incarnation of geek-chic.



This page: LaVerdiere gazes through his 3M liquid-crystal panel, which he uses like a high-tech dry-erase board for sketching or as a rear-projection screen. He's in the safe room, a dust-free environment that houses his AV system. In front is his home office, equipped with a digital drafting table made by CalComp. He ordered his chairs and bookshelves from the Lab Safety Supply catalogue: At left is a machine-shop chair; the one on the right was designed for germ-free laboratory clean rooms.

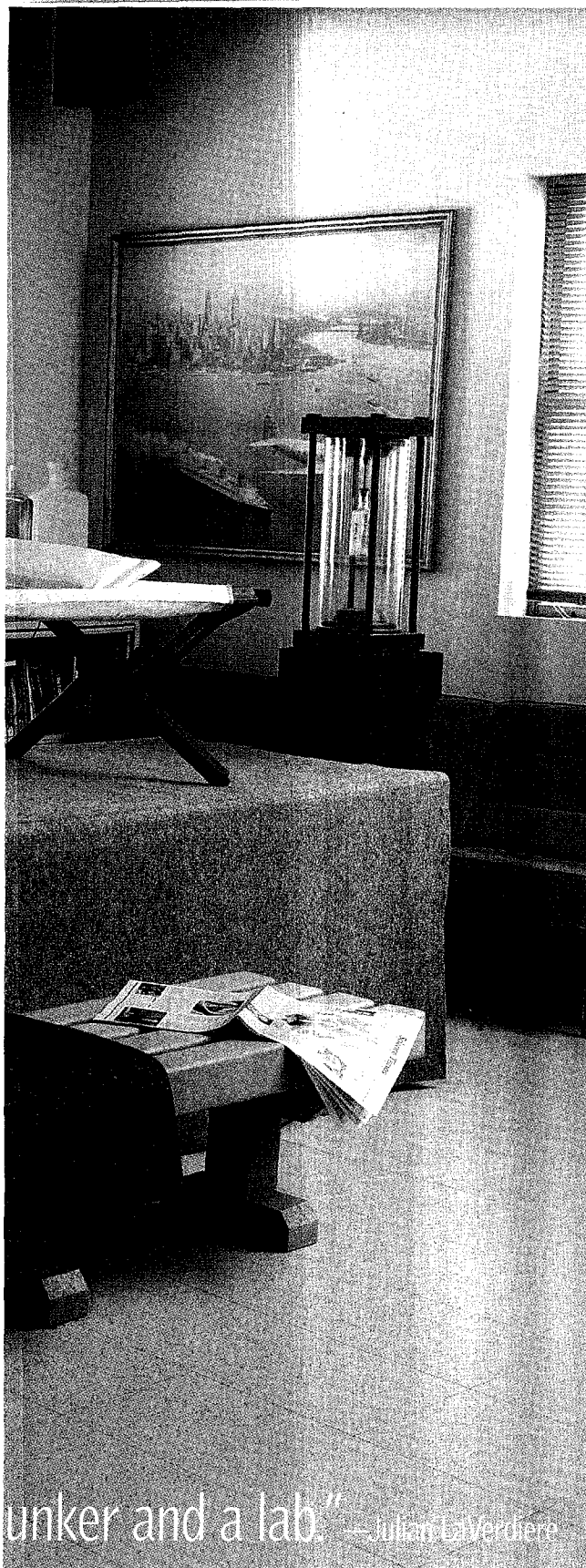
Opposite: On the easel, one of LaVerdiere's 2-D works: a digitally colorized AP photo, printed on canvas, of the German V-2 rocket's unsuccessful landing, called "First Attempted Manned Space Flight." He spray-painted the Saarinen tulip chair his signature gray. "Gray is the middle ground, which is perfect when you're developing ideas." The industrial hook was installed both as an homage to Lewis Hine's famous photographs of the Empire State Building under construction and as a back-saving alternative to lugging his apparatuses about.



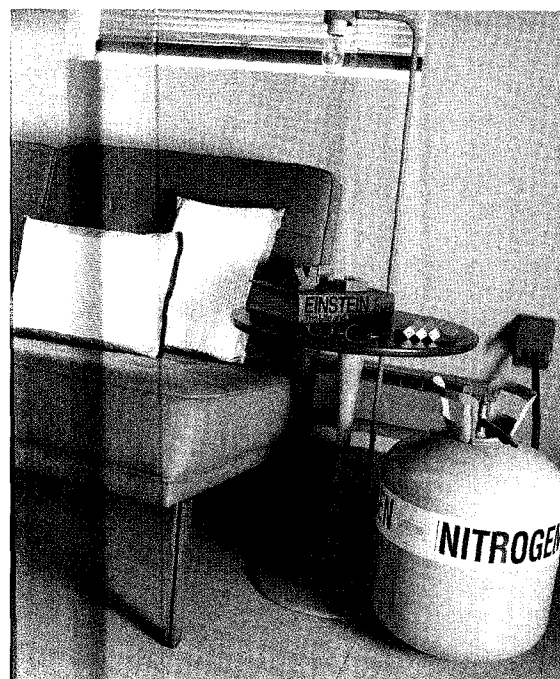
"I wanted to build a cross between

Above: The fiberglass cot (a prototype) sitting on the felt-draped table, center, has a cradle woven of luminous wire, so that the whole surface lights up. Assembled around the table are a few of LaVerdiere's totems: time capsules that once contained radium stand at left and

right; at rear, an artificially generated ash stalactite and stalagmite. In front, a recycled plastic bench, also from Lab Safety, that's heat- and fire-resistant, should LaVerdiere cause any explosions. The table is set for a snack, though LaVerdiere eats most of his meals out.

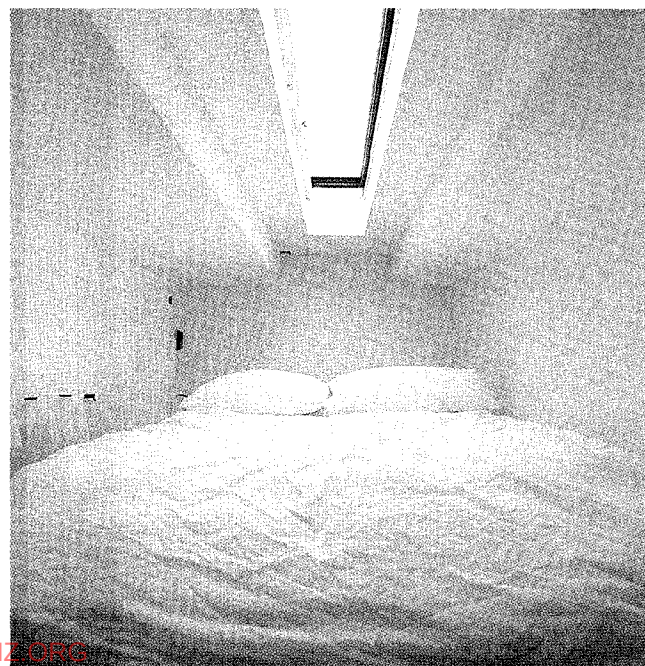


unker and a lab." —Julian LaVerdiere



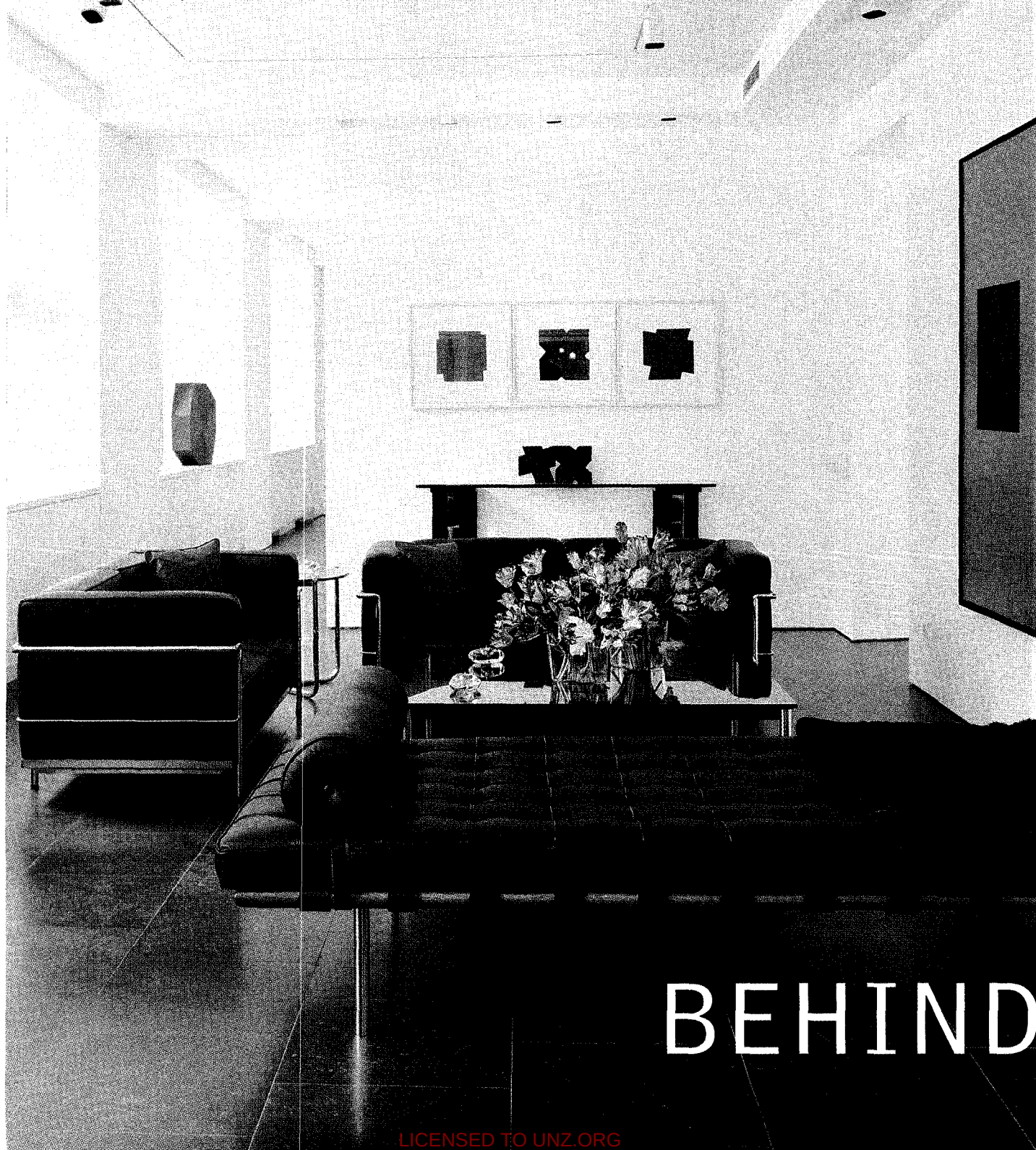
Above: LaVerdiere spotted this 1954 Florence Knoll sofa on the street, a wreck with impeccable pedigree, and had it re-upholstered in a slimmed-down form of Kevlar. The Saarinen tulip table was a flea-market find, and it, like the Eileen Gray lamp at rear, got the gray-spray-paint treatment. LaVerdiere has been conducting a series of sleep experiments, using nitrogen gas, which is a soporific. His pillows, woven of electroluminescent wire, are set on timers to wake the sleeper via a gentle glow.

Below: In the hall behind the double-locked office, a military-surplus ladder leads to LaVerdiere's podlike bedroom. "I was interested in Japanese capsule hotels for their efficient use of space," he says. The room is only four feet tall until you open the skylight hatch, which adds an extra two feet. LaVerdiere (a postmodern Bob Vila) fitted the skylight with an electric shade, so he can program it to wake him with an artificial sunrise. The bedroom is the only white space in the apartment, fitted with an inflatable Aero bed, Calvin Klein sheets, and a year's supply of distilled water. "Remember the Y2K crisis? I bought 1,000 gallons," he says.



This page: In the living room, gallery-style spots highlight the Mies van der Rohe daybed and two Le Corbusier sofas, all in black leather, plus a glass-and-chrome Le Corbusier coffee table. They are all reproductions from Palazzetti—Arpelle found vintage pieces too beat-up for her taste. A sculpture from her “Double Cross” series sits, at rear, on a thirties French lacquer console purchased at Sky-scraper. The floors throughout the apartment are black ceramic tile, which will not stain and never has to be sealed.

Opposite: Arpelle at work in her second-floor studio, fitted with a full wall of shelves and an enormous white Corian work table. Corian, like the floor tile, is impermeable to both red wine and red paint.



BEHIND

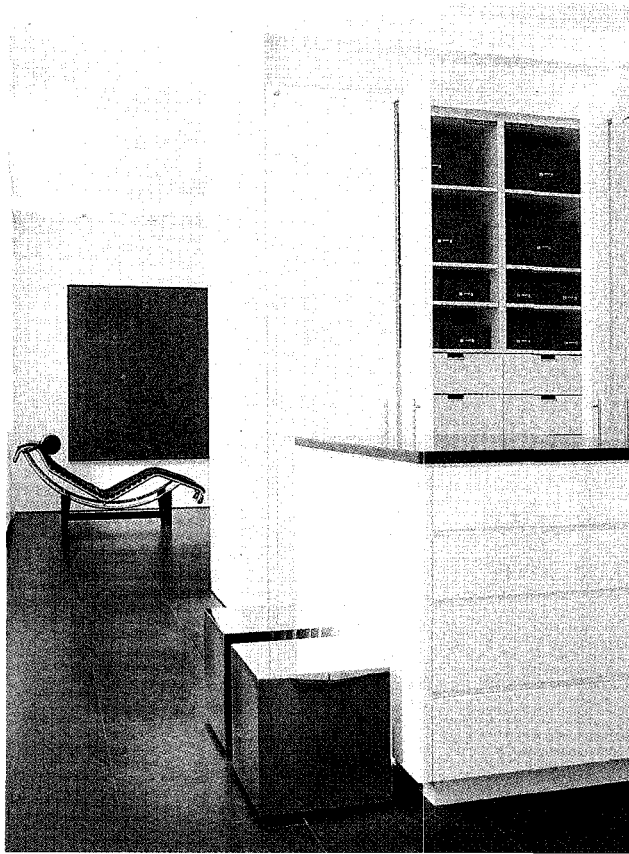


From Bauhaus to her house: Architect Michael Watson creates an *Über*-streamlined space for artist Jourdan Arpelle.

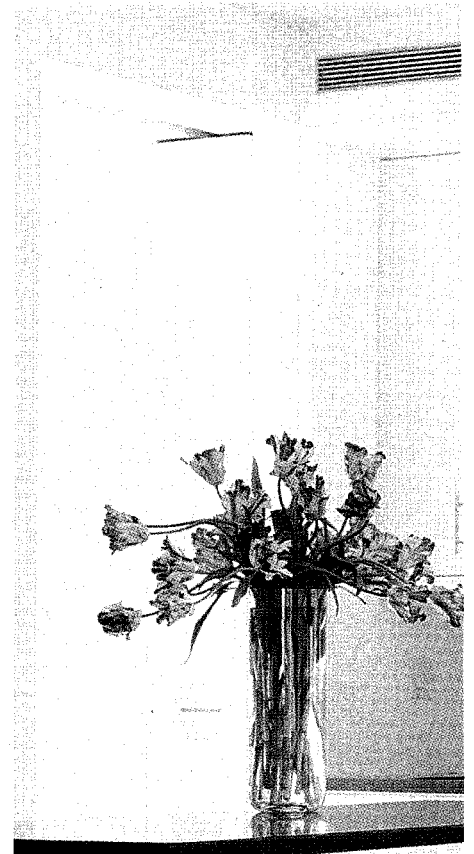
Artist Jourdan Arpelle likes to be strict. In 1996, she stopped working in color, creating paintings and sculpture in the crispest black and white. "At the end of that period, I just had to have red," she says. "It was like a craving for ice cream." Out of that urge, her *Persephone* series was born: The vermillion canvases, punctuated with black squares, now provide the only spots of color in the 3,300-square-foot financial-district duplex she shares with her husband, Henry Steinway Ziegler. Arpelle—who shows with the Robert Pardo Gallery—calls the space a "no-bedroom": At her urging, architect Michael Watson hid telephones, wardrobe, refrigerator, even the

bed—an epically luxurious Murphy bed—behind whiter-than-white oversize doors, leaving the walls free and showcasing a killer collection of architect-designed furniture. Even the red silk throw pillows are handmaidens to the whole; Arpelle has alternate silk shams stored away so that, should she hang an earlier celadon-hued work, the cushions won't clash. What prevents the space from being merely re-wound Bauhaus is the materials: The blacks are plush leather, rabbit fur, and mirror-finished granite, the whites plaster, Corian, and 300-thread-count cotton. Arpelle's palette may be minimal, but her surfaces certainly aren't.

CLOSED DOORS



At left: At first, the wardrobe is a pure, white-walled box; inside the cabinets, though, Arpelle's and her husband's clothes are kept in bright-red linen-covered storage boxes from Troy. The wheeled stainless-steel Kubo cubes, designed by Nomade, travel from wardrobe to bathroom to living room as stools, drink stands, or side tables. At rear, in the bedroom beyond, sits "the most comfortable chair in the world," Le Corbusier and Charlotte Perriand's cradlelike chaise longue.



"It's been a lifelong dream to have my home and studio in the same place, so at the moment I am luxuriating in living with my art." —Jourdan Arpelle



At left: Arpelle's bed, usually hidden behind four oversize doors, turns Mr. Murphy's space-saving invention into a luxury item. The sheets are Pratesi, in their reintroduced three-stripe pattern, and the headboard, base, and wall behind are lined with inky-black Ultrasuede. Hinson & Company swing-arm lamps, fitted with black patent shades, add a little highlight. The wavy vases are by Alvar Aalto, from the MOMA Design Store.

The apartment's kitchen hides behind a granite-topped floating white island, and the refrigerator is concealed behind doors the same white as the walls. The high-shine granite dining table, from Domus, works "almost like an operating table," Arpelle says, as its center leaf can be pushed down to smoothly transform it from a banquet table to dinner for two. The slimline leather dining chairs, designed by Studio Tecnico Pelizzoni, are also from Palazzetti.





Five of the city's top interior designers find inspiration—and beautiful home objects—in the work of their favorite painters.

Still lifes have never looked so animated.

FORGING AHEAD

Pablo Picasso By Steven Sclaroff

"Picasso lived really easily with fine art, obviously, because he was cranking it out every day. He lived casually with the best of everything: the cute wife, the kids, the beautiful stuff, the houses. It's so beyond understatement, it's almost sloppy. This cartoon felt really contemporary to me—it was shocking how easy it was to find pieces that looked like the painting."

Steven Sclaroff is currently working on Kate and Andy Spade's New York apartment; he also designed the Jack Spade stores.



Pablo Picasso, *La Californie at Night*, 1958.

From left: Side table, \$1295 from Ikea (800-434-IKEA). Red "Up 5" chair by Gaetano Pesce, \$1,994 at B & B Italia (150 East 58th Street). "Java" mirror, \$119 at Crate & Barrel (650 Madison Avenue, at 59th Street). "Shadow lamp" floor lamp by Marcel Wanders, \$767 at Cappellini Modern Age (102 Wooster Street). Saarinen oval table, \$2,950 from Knoll (105 Wooster Street). Coral Venini vase, \$8,500 at Bergdorf Goodman (754 Fifth

Avenue, at 57th Street). Black "Group One Painted Chair" by David Schaefer, \$800 at Furniture Co. (818 Greenwich Street). "Spaghetti" 6-by-9-foot rug, \$500 at ABC Carpet & Home (888 Broadway, at 19th Street). Benjamin Moore latex yellow paint in "Sunflower," \$2799 per gallon at Janovic (1150 Third Avenue, at 67th Street). Cobalt-blue "Kanvastax" curtains, \$18.50 per yard at the Terence Conran Shop (407 East 59th Street).

PHOTOGRAPHED BY BOB HIEMSTRA

SET DESIGN: DONNIE MYERS; MARKET EDITOR: RIMA SUOI

© 2001 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Caravaggio By Benjamin Noriega-Ortiz

"I studied Baroque art in college, and this Caravaggio was one of my favorites. It's a very sensual painting, and it also has a lot of depth. You don't usually think of Caravaggio and products, but with this one in particular I think you can. I had started looking for objects like those in the painting, but I ended up with glass. It's more modern and light and airy, like my work. It also has a theatrical element."

Benjamin Noriega-Ortiz recently completed work on the new Museum of Puerto Rican Art in San Juan; his private clients include Lenny Kravitz and HBO's Michael Fuchs.

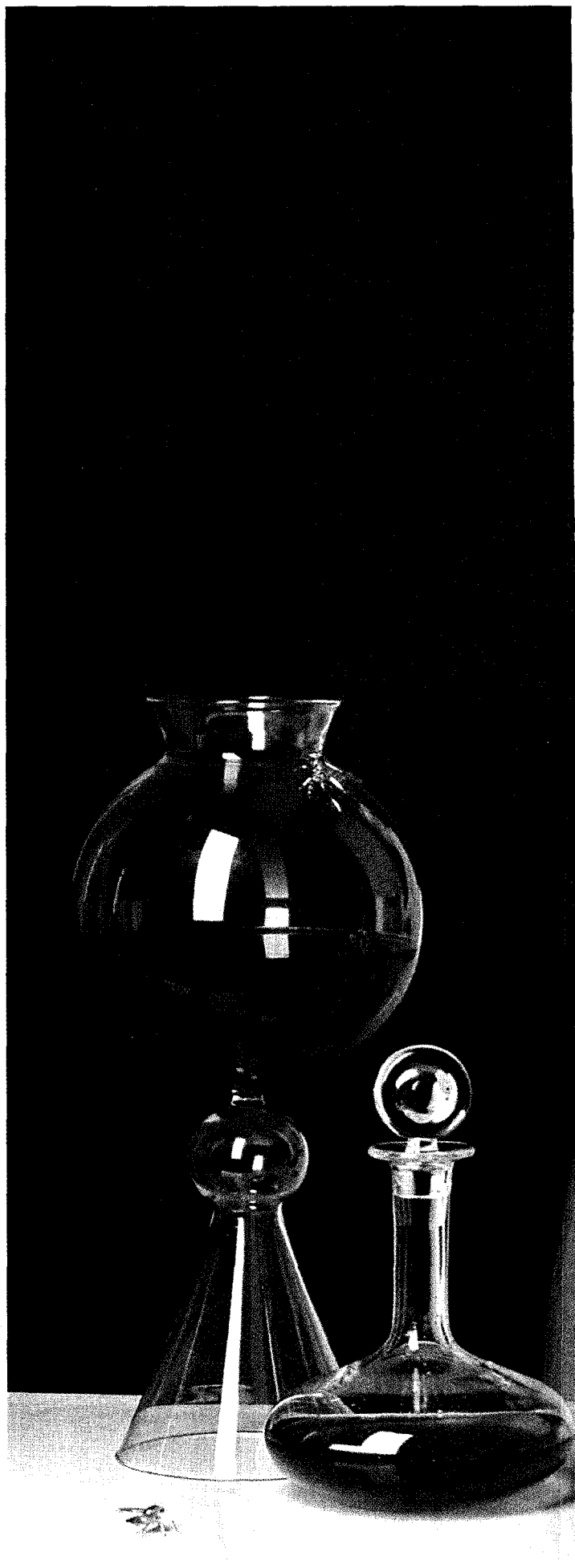
Caravaggio, *Bacchus*, 1593–94.

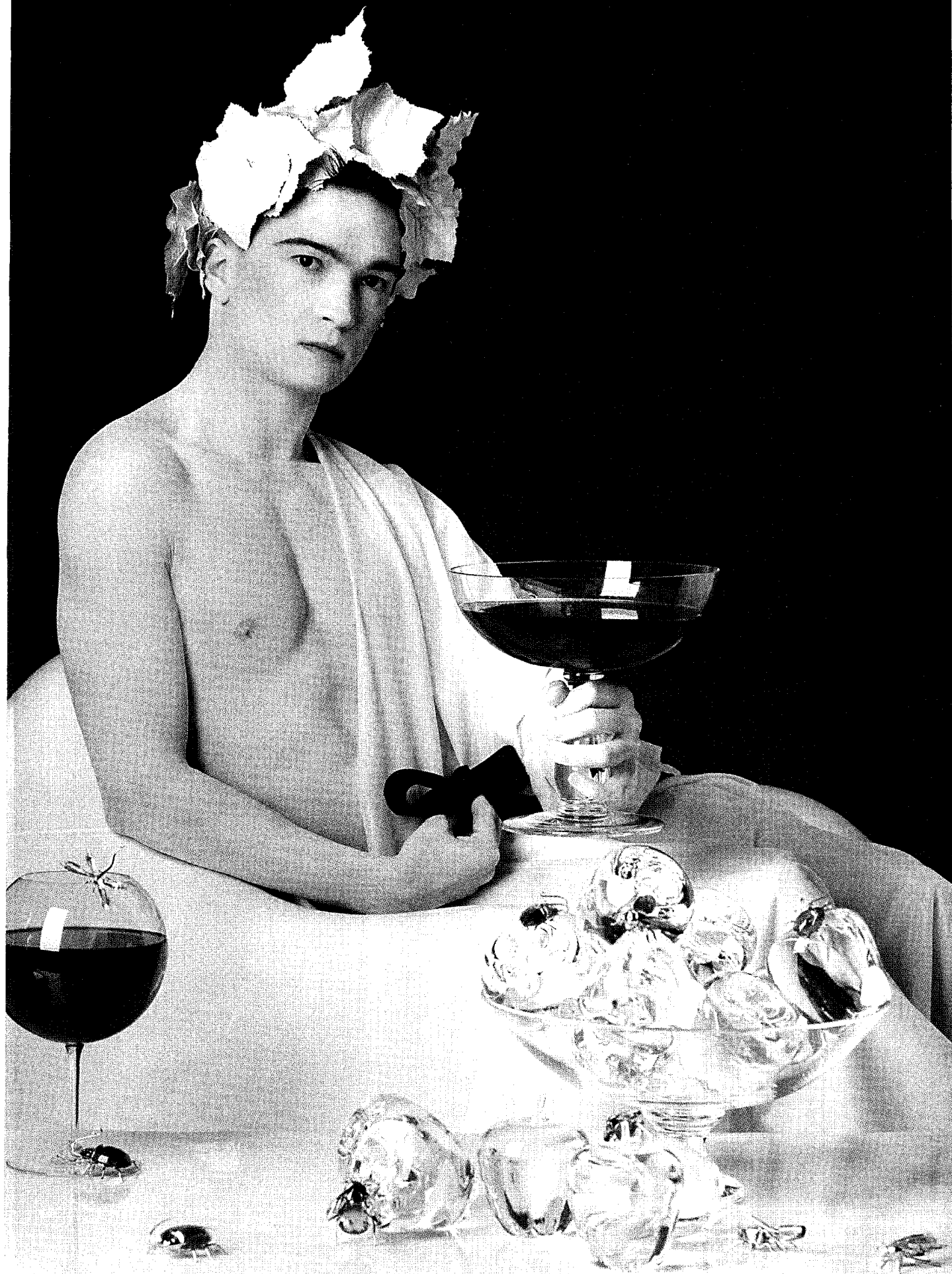


From left: "Aquarium" vase, \$425 at Shi (233 Elizabeth Street). Wine decanter, \$515 at Baccarat (625 Madison Avenue, at 59th Street). "Romanée Conti" degustation glass, \$275 at Baccarat. Swarovski crystal insect "Paradise" pins, \$65 to \$125 each at Bloomingdale's and Macy's. "Château" compote glass (held in hand), \$36.95 at Crate & Barrel. Crystal apples, \$365 each at

Steuben (667 Madison Avenue, at 61st Street). "Minoan" bowl, \$1,200 at Steuben. "Blob" chair by Karim Rashid, \$2,500 at Totem (83 Grand Street). Natural amber latex fabric (used as a toga), \$16 per yard at Canal Rubber Supply (329 Canal Street). Hair and makeup by Sara Johnson; garland worn as a crown designed and created by Isabelle Bosquet at Fleurisa.

Uffizi, Florence, Italy; Giraudon/Art Resource, N.Y.





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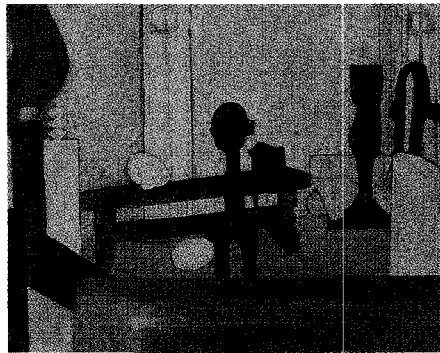
Constantin Brancusi

By Jeffrey Bilhuber

"Brancusi embodies the power of simplicity—the simple volumes of space which these objects occupy give them their dynamic power. They are all very muscular shapes, and have nothing to do with being pretty. We're at a point in decorating where something with a raw edge is very honest and appealing."

Jeffrey Bilhuber, who has done interiors for Anna Wintour and David Bowie, is currently designing the Swifty's offshoot R.S.V.P., opening in the summer, and a new hotel, City Club Hotel, in midtown.

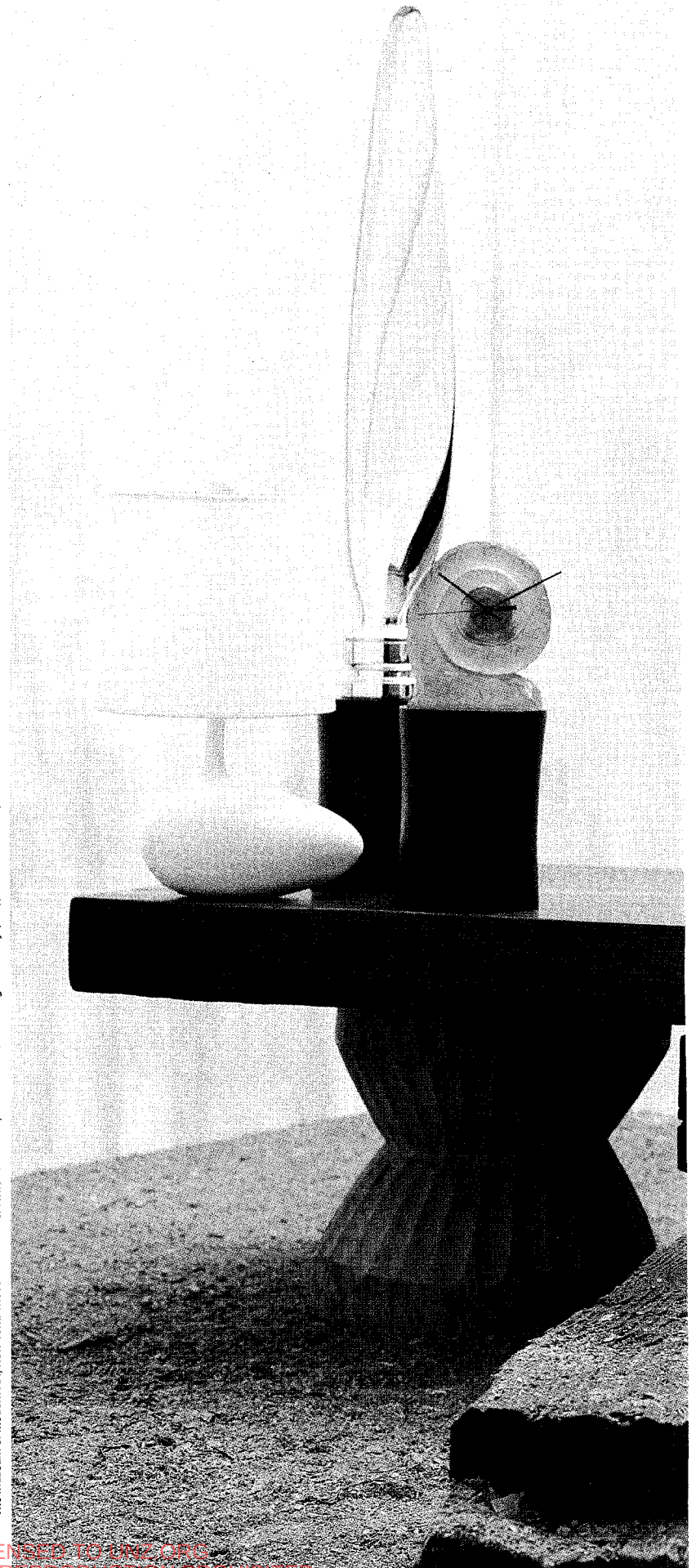
Constantin Brancusi, *View of the Artist's Studio*, 1918.

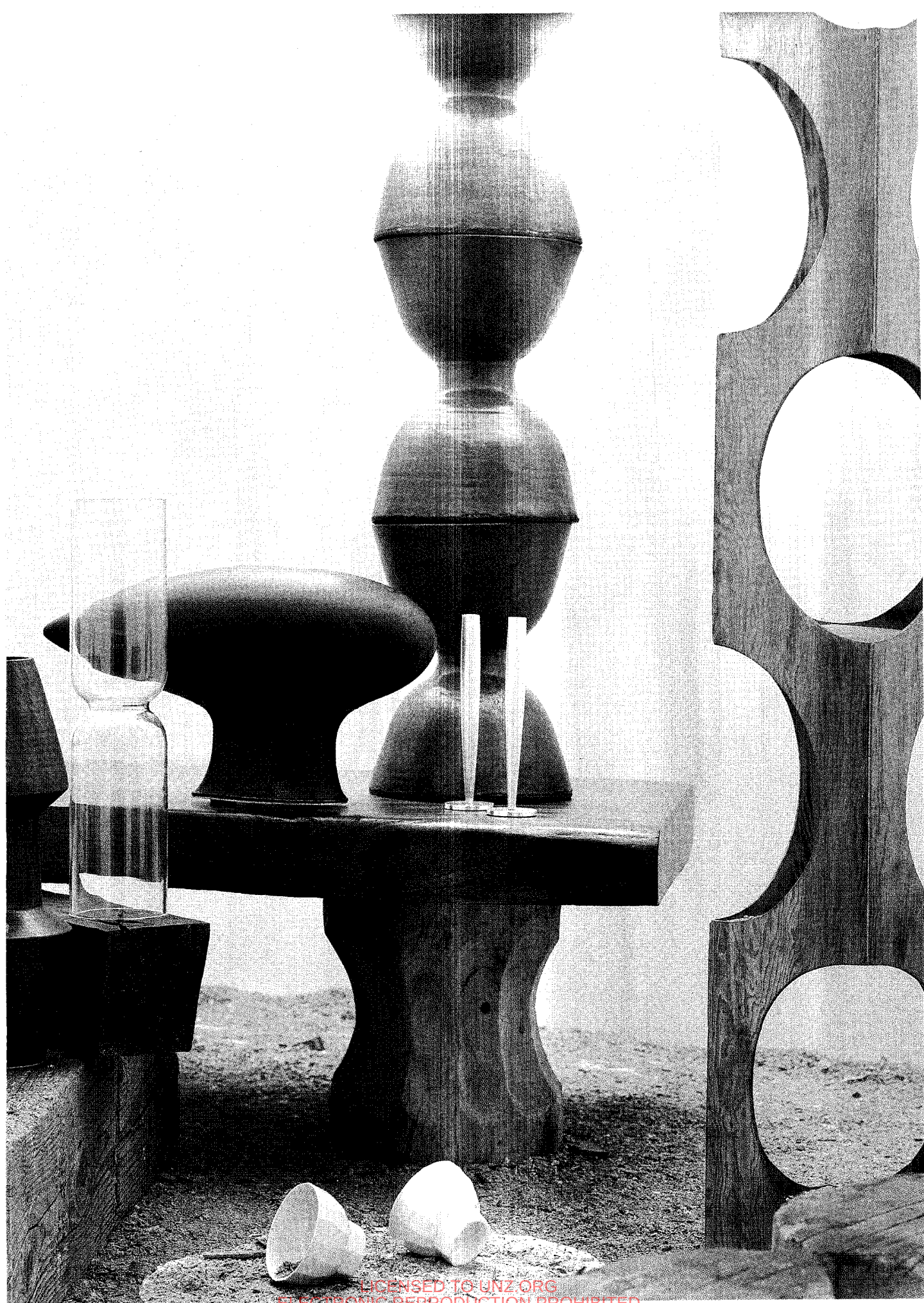


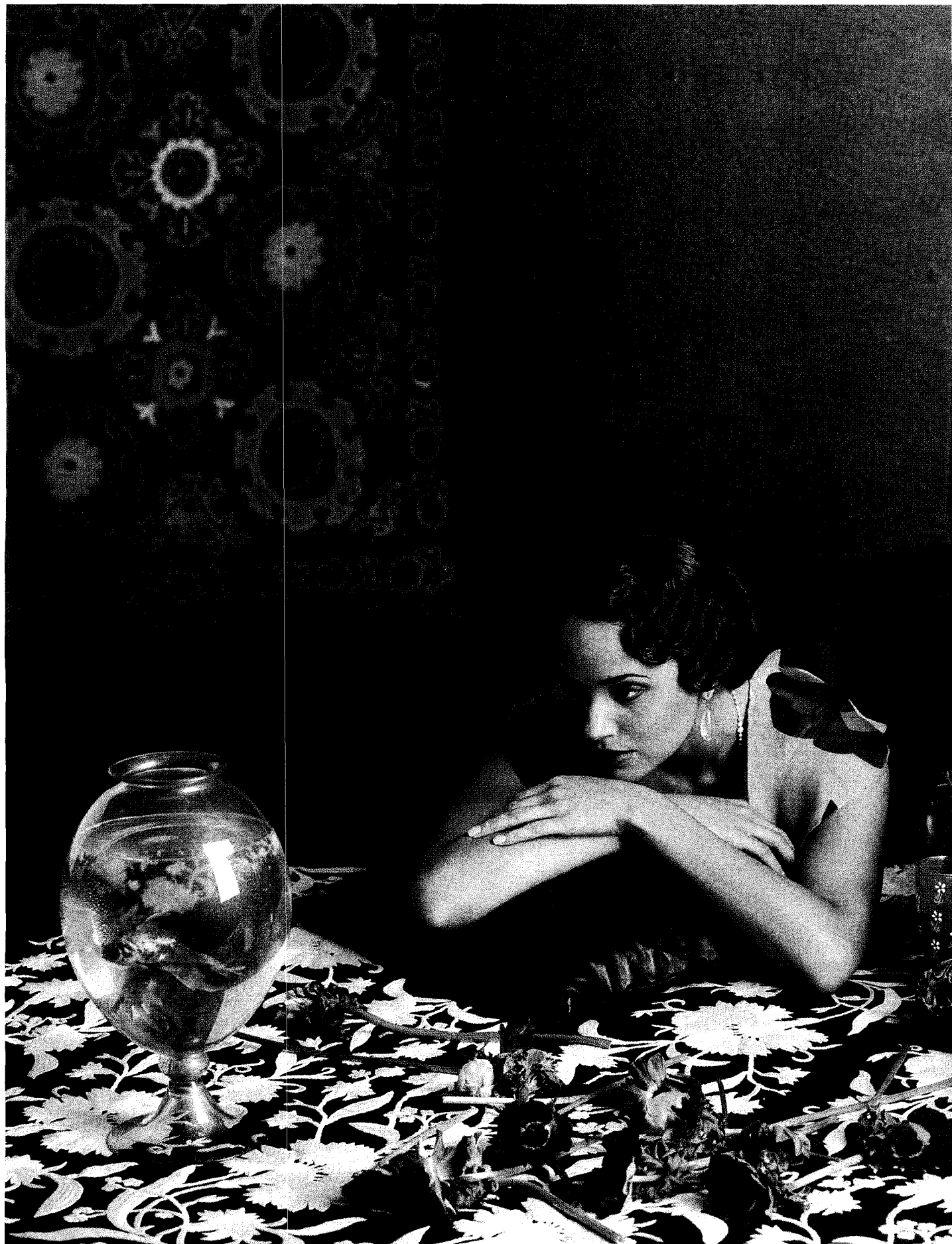
Satinwood Tucker Robbins tabletop rests on two fluted scoop mortars. Tabletop, \$7,500; mortars \$1,200 each, at Tucker Robbins (366 West 15th Street). From left on table: Jonathan Adler "Aorta" lamp with shade, \$495 at Jonathan Adler (465 Broome Street). Nickel-plated propeller sculpture, \$975 at Wyeth (315 Spring Street), and orange resin "Escargot" clock, \$200 at Shop @ Scandinavia House (58 Park Avenue, at 38th Street), sit on top of two dark oak wastebaskets from Calvin Klein Home, \$75 at Calvin Klein (654 Madison Avenue, at 60th Street). "Radar Scope" sculpture, \$2,000 at Wyeth. Two gilded 12-inch candlesticks,

\$100 each at Calvin Klein. Three stacked Brancusi-inspired glazed garden seats, \$1,200 each at Far Eastern Antiques (799 Broadway, at 11th Street). At right of table: Kayak Totem sculpture, \$1,200 at DMS Design (110 West 14th Street; by appointment only). Below table, on plank: small glass Kartio vase, \$40 at Shop @ Scandinavia House. Jonathan Adler "Double Arrow" vase, \$550 at Jonathan Adler. Large glass 23-inch lantern, \$275 at Shop @ Scandinavia House, resting on Tucker Robbins satinwood pedestal, \$2,100 at Tucker Robbins. On floor: white faceted Japanese ceramic bowls, \$12 each at Dimson Homma (20 East 67th Street).

The Museum of Modern Art, New York. The Joan and Lester Avnet Collection, 1978. © 2001 Artists Rights Society (ARS), New York/ADAGP, Paris.









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Henri Matisse By Elaine Griffin

"Matisse's love affair with goldfish began after his first trip to Morocco in 1912. At the time, sitting at a café table contemplating a bowl of goldfish was considered the pinnacle of intellectual activity, believe it or not. So this image is really about a contemplative mood. Finding the goldfish bowl was the biggest challenge—I didn't want your ordinary goldfish bowl. I wanted it to be the star. I felt like Eileen Ford in the Supermodel of the World contest, going to a hundred cities, looking for that girl."

Elaine Griffin has had her own design firm since 1997; her private clients include Bonnie Pressman.

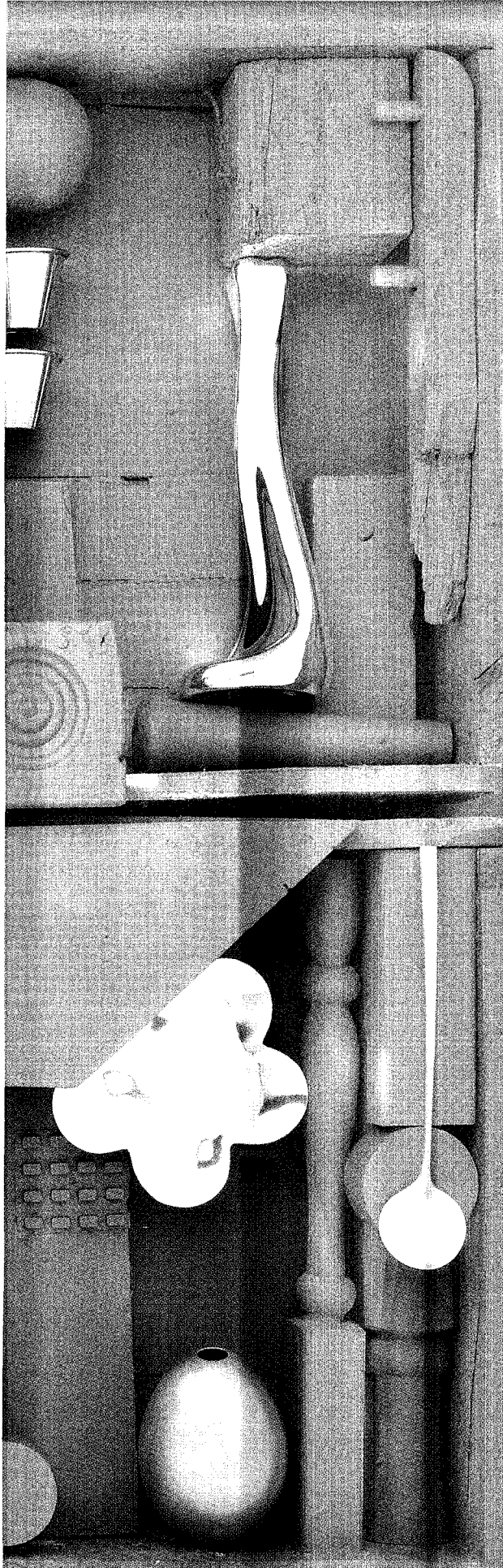
Henri Matisse, *Woman With Goldfish Bowl*, 1921.



On walls: Handmade "Peacock" wallpaper in ebony, by Art People Inc. for Ellen Ford Ltd., \$48 per yard at Gracious Home (1217-1220 Third Avenue, near 70th Street). Suzeni textile wall hanging is \$375 at ABC Carpet & Home. Fountain Drawings by Mike Bidlo, at the Tony Shafrazi Gallery (119 Wooster Street). On table, from left: Ralph Lauren Home black-and-white embroidered fringed throw as tablecloth, \$7,875 at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street). Donghia glass "Egg" vase as fish bowl, \$1,000 at Donghia Furniture and Textiles (979 Third Avenue, Suite 613, at 58th Street). Red silk patchwork pillow is \$2,200 at Polo Ralph Lauren. Gold-rimmed floral-printed green drinking glass is \$12 at Anthropologie (375 West Broadway). Black floral-pattern iron coaster is \$42 for a set of five at ABC Carpet & Home. Bud vase (with

anemones), \$64 at www.hautedecor.com. Round graphite-colored clay plate (with several oranges), \$16 at the Terence Conran Shop. Ralph Lauren Home large black plate with white etched flower (with two oranges, in foreground), \$118 at Polo Ralph Lauren. Two black iron lanterns are \$30 each at ABC Carpet & Home. Pear-shaped green ceramic vase is \$24 at the Terence Conran Shop. Red-and-green spiral hand-blown-glass long-necked vase is \$375 from Michael Anchin Glass Company (245 Elizabeth Street). Black woven stacking boxes are \$100 for a set of three at ABC Carpet & Home. Ralph Lauren Home bronze leather side chair, price upon request at Polo Ralph Lauren. On model: Missoni chiffon top, \$618 at Henri Bendel (712 Fifth Avenue, near 56th Street). Ted Muehling rose-quartz earrings, \$1,600, and pearl-and-opal necklace, \$3,000, at Ted Muehling (47 Greene Street). Hair by John Caruso (54 Franklin Street); makeup by Sara Johnson.



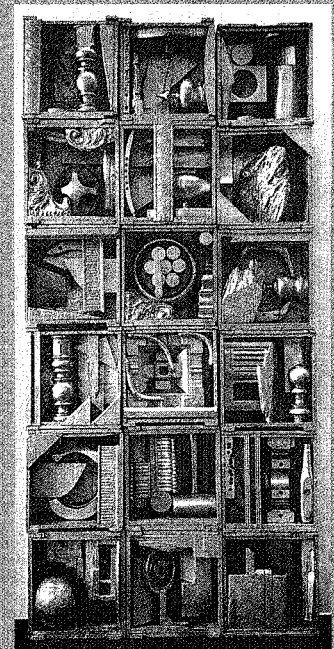


Louise Nevelson By Kitty Hawks

"I've loved Nevelson's work since I was 18 years old—it has proportion and texture and shape, and it glorifies the most common objects. Creating this image was like doing a furniture plan, moving everything around until it feels right—it's a collage."

Kitty Hawks's clients include Mike Nichols and Diane Sawyer. She is currently working on an apartment for Candice Bergen and Marshall Rose.

Louise Nevelson, *Royal Tide I* (1960)



Clockwise from top left: Stainless-steel pasta measure, \$2.95 at Crate & Barrel; Forties tumbler, \$3.95 for a set of eight at Bergdorf Goodman; "Pampaloni" candlestick, \$2.95 at Bergdorf Goodman; Vermell Seashell, \$120 at Bergdorf Goodman; Hammered-silver vase, \$800 at Tiffany & Co. (727 Fifth Avenue, at 57th Street); Stainless-steel condiment cups, 79 cents at Crate & Barrel; Elsa Peretti silver candlestick, \$1,150 at Tiffany & Co.; Sterling-silver parfait

spoon by Ted Muehling, \$600 at Ted Muehling; Flower-shaped aluminum coaster, \$6 at Pottery Barn (117 East 59th Street); Sterling-silver egg vase by Ted Muehling, \$500 at Ted Muehling; Sterling-silver belt buckle by Elsa Peretti, \$355 at Tiffany & Co.; Fishbone trivet, \$10.95 at Crate & Barrel; Sterling-silver baby rattle, \$175 at Tiffany & Co.; Pewter vase, \$19 at Pottery Barn; Stainless-steel demi forks, \$3.95 at Crate & Barrel.

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Divided We St

When Ehud Barak put Jerusalem on the bargaining table, it sealed his political fate. But dividing the holiest of cities is still the best way of saving it.



The old neighborhood: Above, an Israeli soldier guards the house of Ariel Sharon, in a heavily Arabic neighborhood; opposite, the Western Wall and the Dome of the Rock in Jerusalem's Old City.

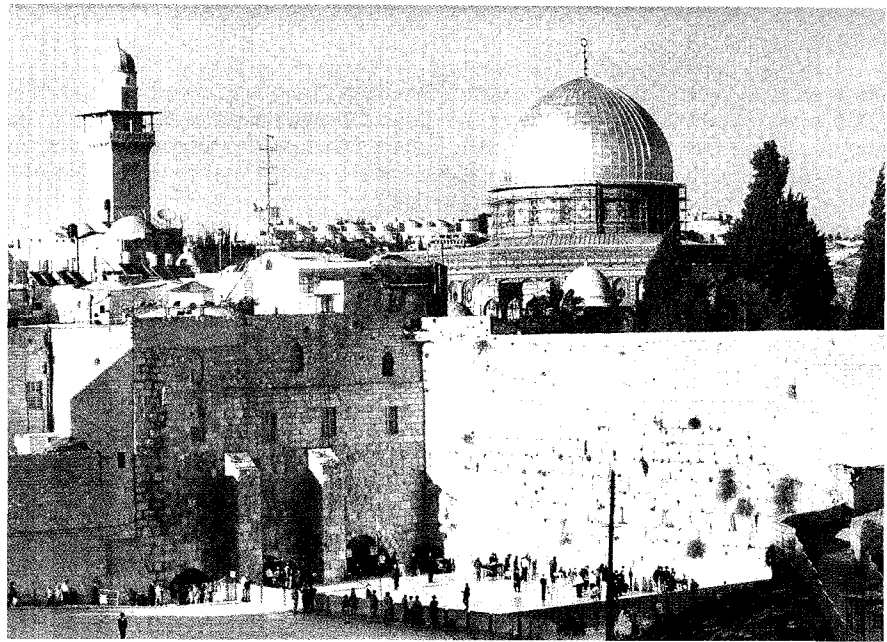
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Lookat



The ideal of a united, indivisible Jerusalem as the eternal capital of Israel is one I've held, like most mainstream Jews, for as long as I can remember. The patent righteousness of this position was so clear to me that if someone suggested otherwise, my instinctive reaction was disdain—which I barely bothered to conceal. Compromise was possible on Hebron. It was possible on the Golan Heights, if it meant real peace with Syria. It might even be possible—someday, at least—on the Palestinian-refugee question. But Jerusalem was not something to be bartered. As one Israeli said to me: "Everything else is just business. It's a negotiation. I'll give you a little here, you give me something there. But the city, well, the city's something else entirely." • Yet there I was, standing on Eliahu Meridor Street in the Jerusalem neighborhood of Pisgat Ze'ev on a beautiful, chilly morning eight weeks ago, when I realized that my certainty about the city was eroding. I was with Shalom Goldstein, the mayor's special adviser on East Jerusalem, a passionate advocate of keeping the city united under complete Israeli control. Ariel Sharon had just been elected prime minister, and his overwhelming victory seemed to secure the city's inviolable status. Time and again, Sharon has said that he will not give up any part of the city and that only when Yasser Arafat relinquishes all Palestinian claims to Jerusalem, including the holy sites, will he

PHOTOGRAPHED BY KAI WIEDENHÖFER

know Arafat is serious about peace.

Goldstein wanted me to see a city, East and West, that had become inseparable. He pointed out the various Palestinian towns on the hillsides surrounding Pisgat Ze'ev and talked about proximity, how closely packed in the Israelis and Palestinians are.

But what I saw from this neighborhood on the northeastern edge of the city, with its new houses still under construction, began to seem like a chasm. Shu'afat, a refugee camp built in the fifties and now home to 12,000 Palestinians, is on the facing hillside less than 100 meters away. Though no one is living in tents and there is no barbed wire, 30 percent of the residents are still officially classified as refugees. I watched several young mothers push strollers down the block in Pisgat Ze'ev against the backdrop of Shu'afat's Third World poverty across the way. A dense cluster of ramshackle houses made of corrugated metal and dark gray cement on one side and bright houses of golden Jerusalem stone on the other.

Goldstein was talking about the city's fragile balance, and why dividing Jerusalem would be a practical, political, and administrative nightmare. "It would be," he said, "like one car with two drivers, each wanting to go in a different direction."

But instead of seeing one city, for the first time I was seeing two. Separate and distinct. Israeli and Palestinian. Jewish and Muslim. And for the first time, I began to wonder if there wasn't a kind of

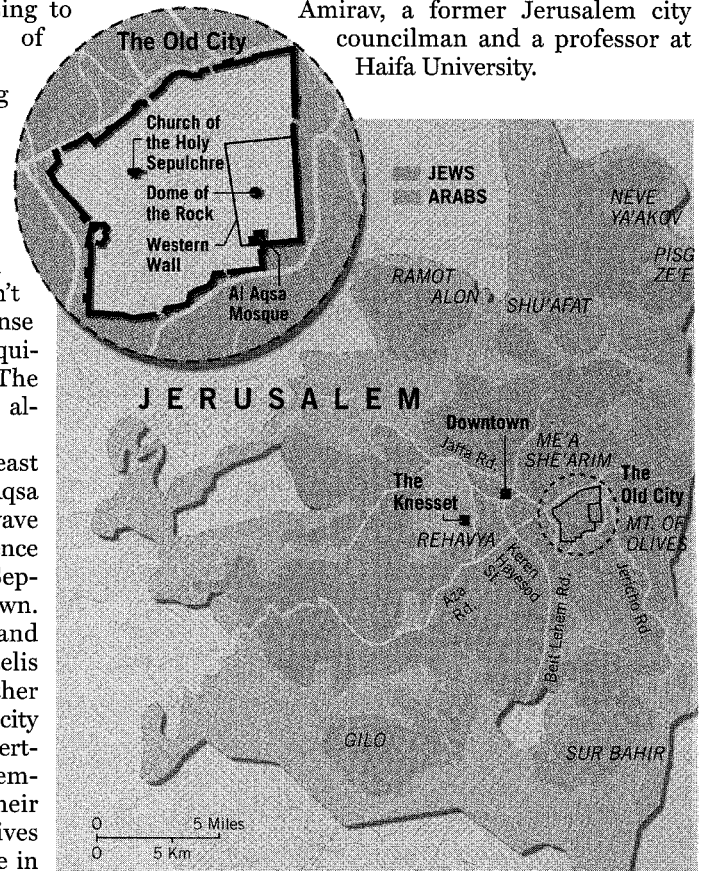
year-old dream, a dream that carried Jews through the worst of times, that has shaped the city for the past 33 years, underlying nearly every urban-planning decision, from expanding the city's borders to cutting roads to the construction of housing to the preservation of open space.

The overarching municipal goal has been to make sure the city remains the unified Jewish capital; but in Jerusalem these days, you can't help but get the sense that this battle is quietly being lost. The city seems forlorn, almost worn out.

This is due at least in part to the Al-Aqsa intifada, as the wave of Palestinian violence that started last September is known. Without tourists and without even Israelis visiting from other towns, parts of the city seemed almost deserted. Many Jerusalemites told me their friends and relatives who live elsewhere in Israel don't come to

of the population is Haredi (ultra-Orthodox), and 31 percent is Palestinian.

The city is now losing more than 7,000 people a year. "My friends—the kind of educated, successful, creative people the city needs—have all left," says Moshe Amirav, a former Jerusalem city councilman and a professor at Haifa University.



"The kind of educated, successful, creative people the city needs have all left. I'm staying because I love Jerusalem. But I am in the minority."

solipsism in the vision of a united Jerusalem, shared so axiomatically by Jews everywhere. Could the future of Jerusalem lead in a different, more complicated direction? Should it?

THERE IS A CLASSIC PHOTO THAT hangs in houses and shops and restaurants all over Israel, of the three legendary officers—Uzi Narkiss, Moshe Dayan, and Yitzhak Rabin—striding triumphantly through the Lion's Gate into the Old City after capturing East Jerusalem in the 1967 War. The photo has a great deal of meaning for Israelis on many levels, but perhaps its most significant symbolism is that after 2,000 years of suffering, of yearning, Jerusalem had, at long last, again become the united capital of Israel.

And it is the realization of this 2,000-

year-old dream, a dream that carried Jews through the worst of times, that has shaped the city for the past 33 years, underlying nearly every urban-planning decision, from expanding the city's borders to cutting roads to the construction of housing to the preservation of open space.

A two-week-old municipal workers' strike that had left days of garbage piled high in the streets didn't help, but the problem is more serious than that. In a city revered for its religious significance by more than half the world's population, there is simply no money for anything beyond the most basic services. Last year's municipal budget was \$525 million, and reportedly three quarters of that will have to go toward servicing the city's debt.

And there is no indication this situation is likely to change anytime soon. It is an open secret that Jerusalem is the poorest major city in Israel. It ranks at the bottom in per capita income. To understand this, you only have to look at the tax base: Approximately 27 percent

of the population is Haredi (ultra-Orthodox), and 31 percent is Palestinian. The city is now losing more than 7,000 people a year. "My friends—the kind of educated, successful, creative people the city needs—have all left," says Moshe Amirav, a former Jerusalem city councilman and a professor at Haifa University.

"My friends don't want to be here with the Haredi, the political tension, the high cost of living, and the economic problems," Amirav says. "All of them are in Tel Aviv today. I'm staying because I love Jerusalem. But I am in the minority."

The prospect of being in a minority, in fact, is troublesome to many in the city.

Nearly one third of the city's 650,000 residents are Palestinian. And when you include the city's satellite neighborhoods, the figure swells to more than 320,000, or 10 percent of the entire Palestinian population of the West Bank and Gaza.

"The numbers really speak for themselves," Amirav says. "Today, 31 percent of the city is Palestinian, and they have a growth rate of 3.5 percent. We have a growth rate of 1.5 percent. So, if nothing changes, in 20 or 25 years they could be almost half the population."

Religiously, Jerusalem is an answer. But politically, it's a question: Will it become a city defined by its extremes, where the majority of its people are either religious zealots or relegated to the role of second-class citizens? Will military power, which restored it to Israel more than 30 years ago, be required to keep it?

"I have to tell you that I love my country," says Amirav, "and for me, Israel is really Jerusalem and Hebron and Ramallah, not Tel Aviv and the *kibbutzim*.

fences or any kind of physical barriers but with a clear separation of political and administrative responsibilities. "You have to realize that Jerusalem is already divided," says Dr. Menachem Klein of Bar-Ilan University, who is also a senior research fellow at the Jerusalem Institute for Israel Studies. "It is not a multicultural and a multireligious city. It is united now only in slogans. The borders are very soft and essentially invisible, so there's the impression the city is united, but everyone knows where those borders are. Israelis don't go to the Palestinian neighborhoods. Or they go only at great risk."

Yossi Alpher, former director of the Jaffee Center for Strategic Studies at Tel Aviv University, goes even further. "The concept of a united Jerusalem is a total failure, and those who continue to stick to this idea have to answer for what they haven't done since '67 to make it a united Jerusalem," says Alpher, who is also a former member of the Mossad and the

by high-rise condominium towers, office buildings, hotels, and malls. As Israel's capital, it is also home to some of the country's signature structures: the Knesset, the Israel Museum, houses for the prime minister and the president, and Yad Vashem, the Holocaust memorial.

Life in West Jerusalem flows according to the rhythms of the Hebrew calendar and Jewish law. Essentially, every restaurant is kosher; the city shuts down on Saturday, the Jewish Sabbath, while Sunday is just another day of the week. Even in the large, international hotels like the Hilton and the Hyatt Regency, you cannot get a meal cooked to order or a freshly brewed cup of coffee on Saturday, when use of the stoves is prohibited.

Arab East Jerusalem—Al Quds, as the city is known in Arabic—runs according to the cadence of the Islamic calendar. The Sabbath is Friday, and five times a day you can hear the muezzin calling the faithful to prayer from the minarets of the mosques. The eastern half of the city looks quite different as well, more like a collection of Middle Eastern villages than the Westernized city across town.

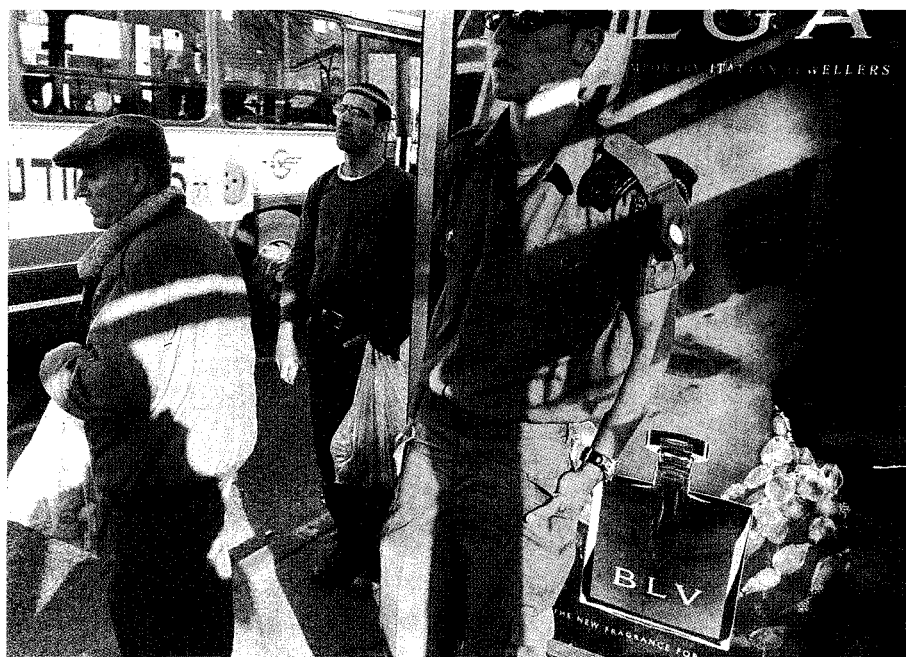
Each half of Jerusalem has its own buses—they're red in the West and blue in the East. And as a result of an odd combination of Israeli neglect and benevolence, the Palestinians have, over time, taken more and more control of their own affairs by creating and running their own institutions. They decide what's taught in East Jerusalem's public schools. They also have their own unions, as well as a Muslim legal system that handles civil and social issues like marriage.

And today, though the Palestinian Authority is officially prohibited from functioning within the city, Israelis look the other way and ignore the fact that Orient House, a stately old palazzo in East Jerusalem, serves as the unofficial Palestinian capital building, where high-ranking members of the PA and the PLO regularly gather.

"Even under Netanyahu, the PLO crept in and continued to increase its presence," says Yossi Alpher. "And many of the functions that should have been handled by the state of Israel—judicial matters, police work, and such—are now handled by the PLO."

Though Ehud Barak's efforts at Camp David were astonishingly clumsy and erratic, his decision to put Jerusalem on the table was not only stipulated in the Oslo agreements—it was a reflection of the reality on the ground.

But some of the reasons for his train wreck with the Palestinians have become painfully clear. "Barak believed he could



Wheels of progress: Commuters at a West Jerusalem bus stop.

The holy places, the land of the Bible, that's why we came here and not Uganda, or Florida for that matter. But we now have to realize there is no way but compromise. Since 1967, our policies in Jerusalem have been like the march of follies. After the war, we were already afraid Jerusalem would become a binational city. And back then, the Jewish population was 75 percent. But we wanted it to be 90 or 95 percent. And look at what's happened."

Amirav, along with other members of the commission he headed, advocates dividing the city. Not with walls or

onetime director of political affairs in Israel for the American Jewish Committee.

"We have failed miserably to find ways to adequately deal with the needs of the city's Palestinian residents. And you have to ask why, at this point, we would still want to rule over them anyway."

WEST JERUSALEM AND EAST JERUSALEM ARE not like two different neighborhoods characterized by two different cultures. The two halves of Jerusalem are more like two different nations. West, or Jewish, Jerusalem is a sprawling metropolis with an ever-spreading skyline marked

ignore Palestinian expectations during the interim period on the assumption he'd eventually make such a good offer it wouldn't matter," Alpher says. "The result was, the Palestinians witnessed Barak continuing to build and expand settlements, continuing to build and expand Jewish neighborhoods in Arab areas of Jerusalem, and there was no new territory turned over in the West Bank. In Palestinian eyes, they were getting shafted."

The Palestinians, Alpher points out, were uniformly violating their responsibilities as well. They were doing little to stop incitement and violence and virtually nothing to halt the flow of illegal weapons into the territories. Nor did the leadership do anything to prepare its people for peace.

In this atmosphere of disappointment and distrust, Barak made the enormous error of believing that he could wait till he got to Camp David to open up the most sensitive issue of all—Jerusalem. And that he could somehow succeed in closing a deal in just thirteen days.

"He did courageously try to slaughter some sacred cows and prepare the Israeli public for hard concessions on issues like the settlements and the refugees," says Alpher. "But he felt that if he talked about the partition of Jerusalem before the negotiations, he wouldn't have been able to function politically. The protests would have been too great. He didn't even let his negotiators talk about it. He waited until he and Arafat and Clinton were at Camp David to discuss the holy of holies. He seriously underestimated the explosive effect this would have on the process." (He also,

of course, underestimated Arafat's epic transgression and his refusal, as it turned out, to negotiate in good faith.)

The perception that Barak put the Old City in play and offered to give up the holy places (there's been an enormous amount of inaccurate information generally about what he did and didn't offer) for all intents and purposes sealed his government's fate. But the current reality, which is often either ignored or simply left unspoken, is that the Palestinians now effectively control the Tem-

ple Mount, or, as the Palestinians call it, Haram al-Sharif.

Nor is it particularly well known that since 1996, the Palestinians have been engaged in various construction projects on the Mount. On the southeastern corner of the platform, in an area known as Solomon's Stables, they have built a new underground mosque believed to have a capacity of 10,000 people.

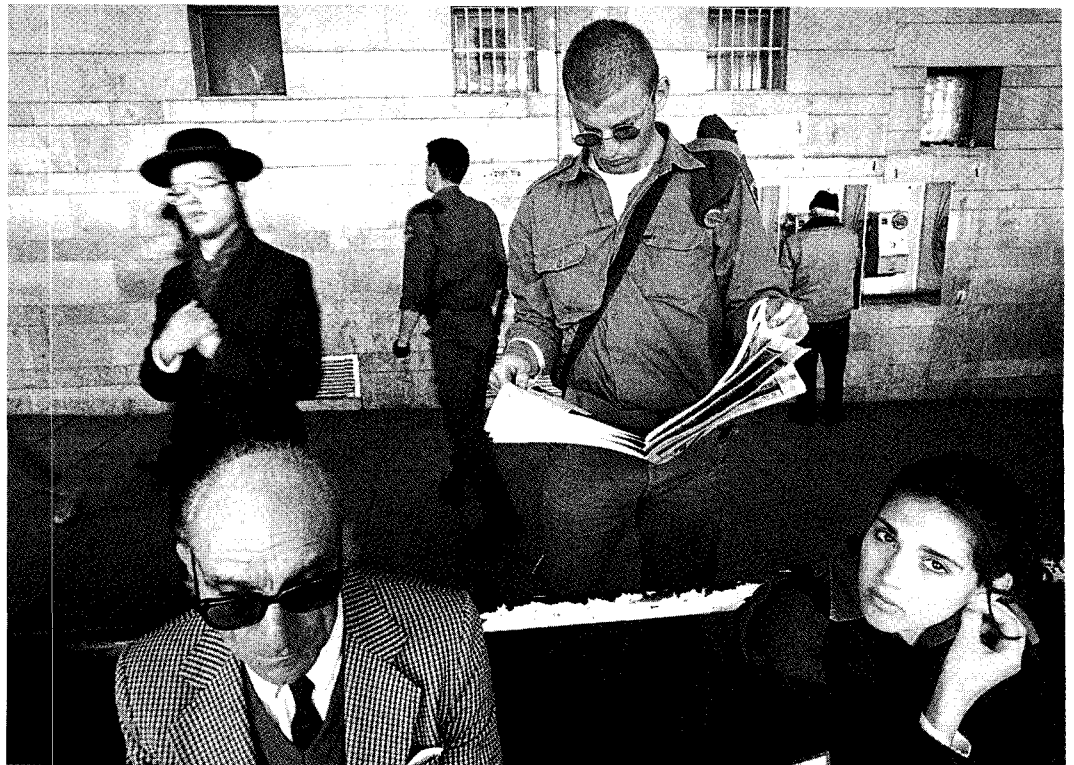
"We have to forget about this issue of sovereignty over the mountain," says Moshe Amirav. "We don't have it today anyway."

UNTIL NOW, JERUSALEM HAS BEEN like the eye of the hurricane. You can feel the tension, but the violence, often carried out in the name of Jerusalem, takes place with much more frequency elsewhere. Still, there are fears that the longer the Al-Aqsa intifada rages on and

city. Jerusalem's Palestinians have displayed little interest in jeopardizing the package of benefits they get from Israel, which includes health insurance, social security, unemployment insurance, and the right to vote—though for the most part they boycott the city's elections, lest it appear they are endorsing what they see as the Israeli occupation.

"They also know very well the nature of the Palestinian Authority, and they don't want to live under Arafat," says Meron Benvenisti, a writer, historian, and former deputy mayor of Jerusalem. "They'd much rather live under Israeli rule and claim they want to be free. It's an interesting clash between individual rights and collective rights. It's a struggle and an uneasy balance. They debate among themselves all the time about how much they're willing to give up."

But the threat of rising extremism in East Jerusalem, by itself, is no reason to



Time travel: Many think Jerusalem may become a city of the ultrareligious—and the military.

the longer fresh hostilities prevent the two sides from resuming talks, the more likely it becomes that tensions inside the city will finally explode.

"The Tanzim militia and other activist groups," says Menachem Klein, "are putting pressure on the Palestinian Establishment to let them act inside the city, to show that Jerusalem is not a calm and peaceful city because of Israeli rule."

Relative calm prevails because both sides recognize they have too much to lose by bringing the violence into the

contemplate something as dramatic as dividing the city. In fact, given the Israeli policy of not rewarding Palestinian violence (or at least trying not to look like they reward it), any ratcheting-up of the conflict within the city could very well have the opposite effect of what's intended. It might make Israelis so skittish about what would happen if the Palestinians had control of their neighborhoods in East Jerusalem that a deal could become impossible.

Ultimately, the most compelling case

for separation from the Israeli point of view has little to do with mollifying the Palestinians. It is, instead, all about saving the city and ensuring its future as the flourishing, thriving capital of the state of Israel. "If we do nothing, it will be an economic disaster," says Moshe Amirav. "Average people will continue to leave the city, and in perhaps as little as five years, the city will elect an ultra-Orthodox mayor. Jerusalem will become Bnei Brak," he says, referring to a very poor, ultra-Orthodox town just outside Tel Aviv.

On the other hand, dividing the city has the potential to produce an economic and social rebirth. The financial burden of East Jerusalem would become the responsibility of the Palestinian Authority. The city would finally be recognized internationally as Israel's undisputed capital, countries (including the U.S.) would at last move their embassies, and a chain reaction would be set off by an influx of diplomats and support personnel who'd need apartments, hotel rooms, restaurants, and shops. And in West Jerusalem, there would likely be a building boom that would create thousands of new jobs and attract thousands of new residents.

As long as the conflict rages on, the city is also in danger of being buried under a blanket of concrete and asphalt.

you can do it, but it's a prescription for urban disaster. It will tear the city apart and it will make life here impossible," says Olmert, a member of the Likud Party who has been mayor since 1993. "You'll have to pass through three or maybe even more checkpoints to move from one part of the city to another. And Israelis will encounter Palestinians with guns at each spot and they'll have to stand down. And within five minutes, there will be a clash and somebody will shoot."

Standing at a large, detailed map of the city hanging on the wall, he points to the contiguous neighborhoods of Pisgat Ze'ev and Neve Ya'akov in the northeast corner of the city. Because they are east of the Palestinian areas of Shu'afat and Beit Hanina, he says, they would be cut off from the rest of Jewish Jerusalem if the city were divided. They would end up as an Israeli island floating in a hostile Palestinian sea.

"When I pointed this out to Barak, he suddenly started talking about high-tech solutions, bridges and tunnels, and new roads. All the things he dismissed when they were offered as a way to keep the settlements."

What Olmert doesn't mention is that these Jewish neighborhoods were purposely built in these locations to try to

mert and Amirav overlap, though they draw very different conclusions. Both men believe the treatment of Palestinians in Jerusalem since the '67 War has been badly mishandled. Olmert, however, believes it is still possible to rectify what's been done (or what hasn't been done) and keep the city united.

"We need to do what I've been preaching to all Israeli governments," says Olmert, "and that is to treat the residents of East Jerusalem as they deserve to be treated, as our partners. Let's invest in their quality of life, and let's make the East side of the city equal in every aspect. It's never been tried. The money has to come from the government, and Arik [Sharon] has promised me he will be helpful."

This is the received wisdom of the right: Give the Palestinian residents a greater stake in the city, and full assimilation is possible. Or, more precisely, assimilation that is at least the equivalent of what has been achieved with Israel's other Arab citizens.

On Election Day in Israel eight weeks ago, on street corners all around the city, groups of young people in red-white-and-blue Sharon T-shirts were waving banners and giving out bumper stickers that read: ONLY SHARON WILL KEEP JERUSALEM. Sharon has what is essentially a

"Dividing the city is a theoretical concept. You think you can do it, but it's a prescription for disaster. It will tear the city apart."

There is a constant scramble by both sides to create facts on the ground by building something, *anything, anywhere*, to lay claim to every hillside and every piece of unoccupied land. This unlimited and unplanned use of space is, say people who love Jerusalem, a formula for destroying the city.

"Look," Amirav says, "Ehud Olmert [Jerusalem's mayor] knows what I know, Sharon knows what I know, and I assure you they are not going to lose the city. Olmert is moving in my direction. I have talked to him about it. He will deny it if you ask him, but in his heart he knows the truth."

SITTING IN HIS OFFICE IN JERUSALEM's municipal complex near the Old City's Jaffa Gate on a quiet Sunday afternoon, Mayor Olmert hardly sounded like a man whose stance on the city has softened. In fact, Olmert seemed energized by Sharon's ascendance. "Dividing the city is a theoretical concept. You think

sever the Palestinian neighborhoods from the rest of the West Bank. This kind of urban-planning strategy, which has been used repeatedly since 1967, has pushed the city's boundaries farther and farther into the West Bank, and has completely backfired for the Israelis.

"In the euphoria after the '67 War, we annexed 70 square kilometers of the West Bank around Jerusalem," says Amirav. "Not only the Old City but 28 villages as well. We thought we could shape the Middle East. We thought we could make Jerusalem homogeneous. But what we actually did was nearly double the number of Palestinians within the city. We gave them blue identity cards and government benefits. We made East Jerusalem the capital of the West Bank. We created an economic base for them. When Jordan controlled the territories, Jerusalem was a minor city. More Palestinians were leaving than coming. The major centers for them were Ramallah and Nablus."

There is one critical area where Ol-

two-track plan to keep all of the city as the Israeli capital.

The first part, as articulated by Olmert, is to try to make the Palestinian residents partners. But while it is indisputable that most of Jerusalem's Palestinians want no part of the Palestinian Authority, which they see as corrupt and inept, it is woefully unrealistic at this point to believe they can be seduced into living happily under Israeli rule.

The second half of the strategy is to stem Jewish flight from the city and entice more Jews to move to Jerusalem by offering them incentives and building new housing. A smaller piece of this effort is to aggressively assert Jewish sovereignty over the entire city by having Jews buy real estate and move into Palestinian neighborhoods (this is viewed by many Israelis and Palestinians as a naked provocation). There are, for example, 25 Jewish families living among more than 5,000 Palestinians in Silwan, a neighborhood just outside the Old City's walls. Sharon himself, of course,

maintains an apartment in the Muslim quarter of the Old City.

"I admit that it's late, but it's not too late," the mayor says. "And I'm not going to tell you it's not a battle. It's the most complex city in the world. But that doesn't mean the city has to go in a particular direction because it fits a certain political strategy. And as far as having a Palestinian capital in Jerusalem is concerned," Olmert says, getting up to put on his jacket, "Arik can say to them, 'Hey, look, guys, you were offered Jerusalem. I disagreed with it. Olmert disagreed with it. But Barak offered it to you with all the neighborhoods and the Temple Mount and the Old City. And were you ready to sign a peace treaty? You were not. So Jerusalem was not the obstacle.'"

As he heads out the door for an early-evening appointment, he stops and adds: "So now that peace seems not to be around the corner, dividing the city is not a relevant question, and I'm ready to

where the heart of the conflict beats."

A woman still celebrating the bar mitzvah of her son several days after the event came over to Burg and gave him candy (the traditional sweets for a sweet occasion). Then a much older woman walked up to him and explained in Hebrew that she was the grandmother of Yisrael, Tehila, and Orit Cohen, three siblings aged 7 to 12, all of whom lost limbs when their school bus was bombed by terrorists in Gaza only weeks earlier.

The woman, whose face was drawn by sadness, told Burg she did "not understand the acts of the other side." Then she looked up at the sky and said she would "pray to God to introduce wisdom to all the leaders."

The next night, with a heavy rain falling in sheets against the walls of the Old City, I made my way to the elegant American Colony Hotel in East Jerusalem for coffee with Meron Benvenisti. Drinking a double espresso and chain-smoking as if his

nightmare and that this setup would result in chaos and virtually unrestrained violence. They point to the repeated nighttime sniper attacks on Gilo over the past six months as simply a small taste of what would happen if the city were divided. The reason, they argue, that Gilo is the only Jerusalem neighborhood where there have been these kinds of incidents is that Beit Jala—the village where the snipers fire from—is outside the city limits and under the control of the Palestinian Authority, not the Israelis.

It is true that as long as the Israelis control the entire city, they can pursue and arrest people in East Jerusalem. But in a shared city, mutual interests should ensure quiet. "Of course we did worst-case scenarios where we'd have to establish checkpoints and roadblocks and retake control," says Amirav. "We would not enter into this blindly."

In this vision of a peaceful, divided

"Only when you try to come up with a permanent solution do the two sides begin to understand how far apart they really are."

do what most Arabs of East Jerusalem want: to build a foundation of peaceful co-existence by investing in their needs."

ON THE MORNING AFTER ARIEL Sharon's stunning victory in February, Avraham Burg, the Speaker of the Knesset, stood at the top of some stairs leading down to the broad plaza in front of the Western Wall. It was unusually quiet at the Wall that morning. Under a dark sky, bored-looking Israeli soldiers and police casually kept an eye on the scene as a handful of men, lost in prayer and, judging by their ultra-Orthodox frocks, lost in time as well, rocked languorously back and forth in front of the holy shrine.

"Look at this," said Burg, an observant Jew who got his start in politics eighteen years ago protesting the war in Lebanon. "Stand right here and look around. What do you see? You see the Western Wall, the Temple Mount, the Mosque of Omar [the Dome of the Rock], Al Aqsa, and the Jewish Quarter."

From the vantage point he had chosen, both the Wall and the mosques were essentially at eye level, making it possible in one snapshot to actually feel the claustrophobic nature of the conflict. "This," Burg said, moving his outstretched hand slowly from left to right to take in the entire tableau, "this is the heart of it. This is

life depended on it, the former deputy mayor of Jerusalem held out little hope of wisdom from either side.

"The city is not ready for a permanent solution," he says. "The whole approach of looking for the ultimate solution is not only impractical but in itself creates tension. Because only when you try to come up with a permanent solution do the two sides begin to understand how far apart they really are."

Despite Benvenisti's hard-earned cynicism, many on both sides also know how close they actually were at various moments to an understanding. "It takes time," Amirav says, "and maybe it will take different leadership on both sides."

But he believes that in his lifetime, there will be a divided yet open city. A city without checkpoints between East and West and with unsupervised movement between the two sides. A city in which the Palestinians control their own destiny and the Israelis can live peacefully, relieved of the burden of the occupier.

The official entry points for visa control and Customs, and to prevent the entry of terrorists, would be outside the city boundaries. Basic services like water, sewage, and electricity would be kept intact where it makes sense, rather than split in two. The primary change might be which local authority the bill would come from.

Critics argue that security would be a

Jerusalem, the Old City, that one square kilometer that is perhaps the most fought-over piece of real estate in history, would be shared by the two sides (including the Temple Mount) and policed by an elite, specially trained and educated force. It would be an opportunity, in the city of peace, for the Israelis and Palestinians to have something together.

It's a vision of the promised land that seems as magical—and as difficult for contemporary minds to believe—as anything in the Old Testament. Which doesn't mean it's not possible. "This is a conflict between two groups afraid that their very self-identity will be denied," says Amirav. "What we really want is for the Palestinians to recognize our deep historical and religious connection to this land. And they refuse. Why? Because for them, it's too dangerous to say we're partners in this place because that means it's really not theirs."

On the other hand, the Palestinians want Israelis to acknowledge their responsibility—not completely, but at least partially—in the Palestinians' suffering. "Everybody talks about security and trust and this much land or that much land, and these are all technicalities," Amirav says finally. "The real issue is identity, and we are both not ready yet. But the minute Arafat will say, 'Yes, you can share this mountain. It's yours, too,' I'll know the time has come." ■



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Next Year in Napa

Why is this wine different from all other wines?

Kosher for Passover doesn't have to mean Manischewitz anymore.

W

HILE NO TWO PASS-over Seders are exactly alike—some families do

slow-cooked brisket, others look forward to crispy roast chicken—all too often the single (dare we say lowest?) common denominator is a certain traditional, sickly-sweet wine that we feel obliged to wash it all down with. “How,” Le Cirque 2000’s Ralph Hersom wants to know, “can you go from drinking a wonderful Château whatever-it-might-be from France or a great-quality Cab from California the rest of the year . . . to *Manischewitz*?”

Good question. The obvious answer is that many of us don’t realize that the world of kosher wine extends beyond sour Concord grapes from upstate New York that require pounds of sugar to make them drinkable. Kosher wines come in every possible style, from dry to sweet, white to red, still to sparkling. “You can just pick a wine out of a hat and there’ll be some kosher equivalent,” says Joshua Wesson, co-founder of Best Cellars on the Upper East Side. “Vouvraux from the Loire? They’re there. Bordeaux? No problem. Shiraz from Australia? Absolutely.”

If you’re leery, you’re not alone. “Kosher wine gets a bad rap,” says Anthony Mardach, wine director of Roy’s New York restaurant. “They’re just as good. There’s no kosher taste in wine. Nothing *tastes* kosher.” So what exactly makes kosher wines kosher? Strange theories abound; even some of the experts we talked to professed that they had no idea. (We heard everything from

barefoot rabbis dancing over grape-filled cauldrons to colored lights that cook the liquid.) The truth is actually quite simple: All equipment must be employed exclusively for kosher wine-making; the wine can only be handled by Sabbath-observant Jews, which also means no tending to vats or picking of grapes on Saturdays. And only kosher-certified products—including yeast and refining ingredients—can be used.

The result in most cases is a wine like any other that drinks nicely with ceremonial meals—or with everyday dinners, for that matter. “People think, ‘Oh, my goodness, it must be terrible,’” says Hersom. “Then you taste these wines, and they are certainly not.” To find out which kosher wines are drinking nicely this year, we asked experts around town for their picks.

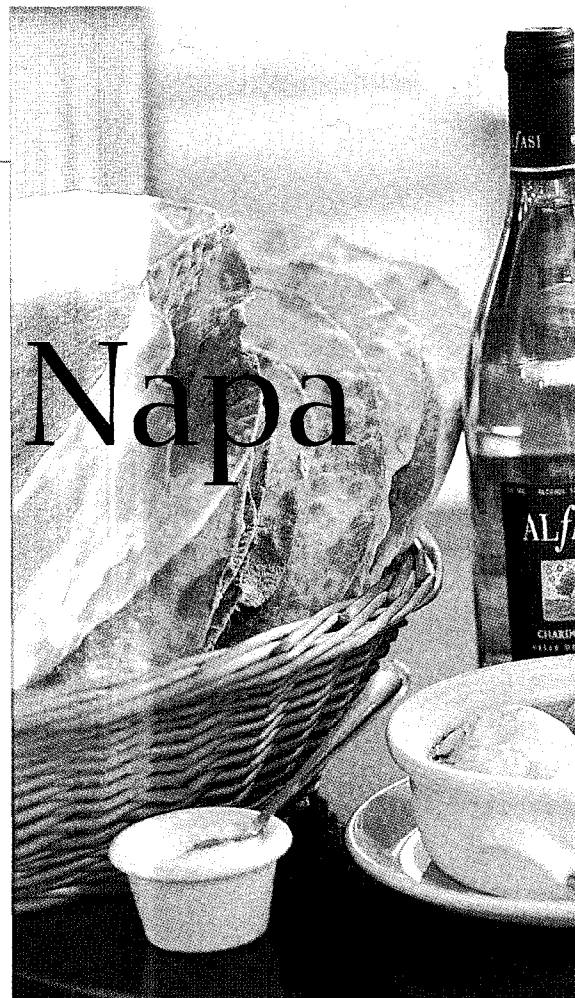
Spirited Pursuit

Wesson stocks a selection of kosher wines at Best Cellars, where bottles are arranged according to style (from crisp sparklers on one side to rich ports on the other), and most sell for less than \$15. He says that kosher wines are best when they’re young, so don’t worry too much about the vintage. Forced to choose the two best kosher white wines in his store, he eventually settled on **Alfasi Chardonnay** (\$8) from Israel and **Weinstock Contour Chenin Blanc** (\$10) from California. “They don’t see a lot of wood,” he says. “They’re not very oakly the way a lot of Chardonnays can be.

They’re fresh and young, and they’re mouthwatering.” For red wines, he likes the **Dalton Estate Cab-Merlot** (\$17) from Israel, which is about 60 percent Cabernet. “It’s very fruit-forward, and that’s a good thing, because fruit helps a wine go with food. They don’t have a lot of tannin, which will make your mouth pucker up so you talk like Ross Perot on a bad infomercial.”

Over on Madison Avenue, Bert Mertz, a salesman at Sherry-Lehmann, gives **Baron Herzog** from California the nod, specifically the **Sauvignon Blanc** (\$8), a crisp white with a slight acidity to it, which he notes is an excellent complement to gefilte fish, as well as to chicken or veal. For brisket, he suggests a fruity **1998 Baron de Rothschild French Bordeaux** from Haut-Médoc (\$23.50).

It’s no longer impossible to find kosher wines at tony restaurants. “One of my suppliers brought me a Yarden blind and asked, ‘What do you think of this Cab?’” recalls Michael Greenlee of Gotham Bar and Grill. “And I said, ‘Wow, it’s really good,’ and he goes, ‘Guess what? It’s made in Israel and it’s kosher.’” He now stocks **Yarden Merlot** (\$17.99, Astor Wines & Spirits) from Israel, “a pretty firm wine that’s not too jammy and tastes great paired with short ribs.”





Varietal Show

Homemade matzo and matzo-ball soup from Blue Ribbon Bakery pair well with kosher whites, reds, even Champagne.

Tim Kopec, the sommelier at Veritas (known to oenophiles as a wine list with a great restaurant), has had similar experiences: "At first, some of the staff were a little skeptical; they looked at me like, 'Why do we have this?' Then slowly but surely you see that you have to reorder it." Kopec likes the **Tishbi Estate Chardonnay** (\$14.50 at Best Cellars). "Because it's on the lighter side, more pears and apples, a slight citrus nose as opposed to a more voluptuous, creamy style. It's great by itself as an aperitif or with light, white fish or fowl that's braised or roasted, not too tricked up with spices." But it's the **Baron Herzog Special Edition Cabernet 1997** (\$47 at Garnet) that Kopec can't stop kvelling about. "It's very typical of the 1997 vintage in Napa: rich, plummy, luscious, red-and-black, fruity Cabernet."

At Campagna, where every year chef Mark Strausman creates an Italianesque Passover spread (this year he's making Tuscan chicken-liver pâté and rack of lamb), it's sommelier Greg Corbin's job to select accompanying kosher wines to serve by the glass. "What I was initially

going for was drinkability," he confesses. "Then I remember I tried a couple of different Yardens. The **1998 Chardonnay** and **1999 Sauvignon Blanc** (\$15.99 and \$10.99 at Acker Merrall & Condit) have a really nice acidity. The **Weinstock Cabernet Sauvignon 1998** (\$9.99 at Astor) from California has some great fruit to it. It's not overly tannic."

Hersom is also a Yarden fan. He especially likes the **Katzrin Chardonnay 1997** (\$25.99 at Union Square Wines & Spirits). "It's a dry, full-bodied white that's been aged in oak. The **Baron Herzog Chenin Blanc** (\$5.99 at Garnet) has a lighter style than Chardonnay and is great as an aperitif. The **Red Zinfandel** (\$10.95 at Morrell & Company) has a lot of berry fruit. It's medium-bodied, so I'd say it can also go with chicken or even a salmon steak."

Bubble Effect

If you still have room left over after polishing off a plate of macaroons, you might be surprised to know it's even possible to enjoy a kosher sparkling wine. **Laurent Perrier Champagne** (\$29.99 at Chelsea Wine Vault) is "the Dom of kosher Champagnes," according to Brian Matzkow, the food-and-beverage director at the Tribeca Grand's Church Lounge. John Osborne, wine buyer of Astor Wines & Spirits, opts for **Yarden Brut** (\$21.99 at Astor), which is "very reasonably priced for sparkling, kosher or non-kosher." For a sweet dessert wine—but not, you know, *too* sweet—**Gamla's Muscat** from Israel (\$8.99 at Astor) is "fresh, fragrant, lightly sweet," says Osborne, "very refreshing after a big meal."

Best Cellars, 1291 Lexington Avenue, near 87th Street, 212-426-4200; Sherry-Lehmann, 679 Madison Avenue, near 61st Street, 212-838-7500; Astor Wines & Spirits, 2 Astor Place, 212-674-7500; Garnet Wines & Liquors, 929 Lexington Avenue, near 68th Street, 212-772-3211; Acker Merrall & Condit Co., 160 West 72nd Street, 212-787-1700; Union Square Wines & Spirits, 33 Union Square West, 212-675-8100; Morrell & Company, 1 Rockefeller Plaza, at 49th Street, 212-688-9370; Chelsea Wine Vault, 75 Ninth Avenue, near 15th Street, in Chelsea Market, 212-462-4244. ■

Navigator

Flour-less Power

Q
+A

Where can I find the best matzo and Passover desserts?

Looking forward to indulging your matzo cravings—matzo brei in the morning, matzo sandwiches at lunch, matzo kugel at dinner? Handmade matzo will only heighten the experience. And while you're at it, expand your confectionary horizons way beyond bricks of sponge cake and stewed fruit.

Blue Ribbon Bakery

33 Downing Street; 212-337-0404

Blue Ribbon will be baking a special "roundish"-shaped matzo in its 140-year-old wood-burning brick oven. "I'd love to say it was my grandmother's recipe," says owner Eric Bromberg, who eats his with a little butter and kosher salt, "but my brother Bruce made it up." Order in advance (\$1.50 a piece).

Whole Foods

2421 Broadway, at 89th Street; 212-874-4000

This health-minded shop carries a variety of handmade smurah (it means "closely watched") matzos. The made-in-Brooklyn variety is lightly charred and circular (\$17.99 a pound). And there's even a wheat-free, gluten-free version imported from London (\$23.95 a pound).

Eli's Vinegar Factory

431 East 91st Street; 212-987-0885

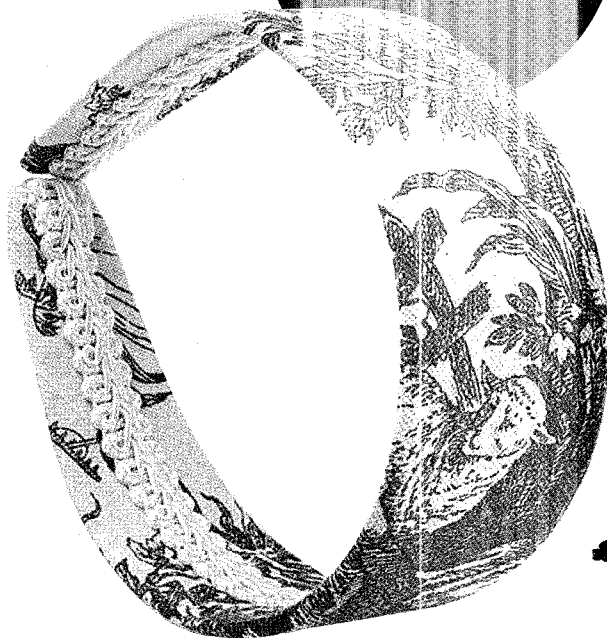
Eli's Pesach brownies (\$2 each) taste surprisingly fudgy and crumbly. The creamy marble cheesecake (\$14.95 for a six-inch cake) and chocolate-dipped coconut macaroons (\$8.50 for a half pound) make flourless desserts seem like a delicacy. Eli's offers free delivery, but there's a \$75 minimum per order.

Schick's Bakery

4710, Sixteenth Avenue, Brooklyn; 718-436-8020

For 50 years, Schick's, where even Zabar's buys desserts, has been perfecting its repertoire, which includes virtually every kind of sugar concoction imaginable, from strawberry rolls with coconut topping (\$8.20) to praline-nut rolls with apricot jam and sliced almonds (\$8.50), to coffee cake (\$7.20 each). Call ahead to order. S.B.

Bangs Away



Barrettes and clips are now officially fashionable—but the designer prices are hair-raising. Here, the best-tressed alternatives.

THERE'S SOMETHING ABOUT this time of year that makes you want to get your hair out of your eyes—sort of like spring cleaning for the face. (Just don't forget to exfoliate first.) Plenty of designers showed hair accessories with their spring lines: candy-colored, blocky hair ties from Louis Vuitton, for example, and desert-chic leather headbands by Colette Malouf for Michael Kors. But if you're not prepared to spend more on a barrette than you would on an outfit, try these alternatives.

Hair clips covered in Pucci-inspired fabrics (which seem, by the way, to be staging *yet another* return) by **Mimco** are trendy and only \$9 a pair at **C.O. Bigelow**. If Marc Jacobs's grade-school rainbows appeal to you, try this head-strap from **cm new york**, Colette Malouf's lower-priced line. (Also available at C.O. Bigelow, it comes in great packages, with handy how-to illustrations.) If \$80 for the Vuitton baubles seems steep, try **Zitomer Pharmacy's** \$16 version. **Haute Stuff's** wide headband (\$26 at Saks) is a perfect way to ride the toile trend (see Cacharel's spring line) without going overboard.

C. O. Bigelow, 414 Sixth Ave. (212-533-2700); **Zitomer**, 969 Madison Ave., near

76 St. (212-737-5560); **Saks Fifth Avenue**, 611 Fifth Ave., near 49th St. (212-753-4000).

Picks of the Week

Morton & Company is a mecca of designer pillows—look for versions covered in Aubusson tapestries and Victorian beadwork. To celebrate a recent relocation, it has knocked prices down as much as 50 percent. 220 East 60th St. (212-593-8600); cash or check only; Mon.-Fri. 10-6; 4/1-5/31.

Chaiken's lean separates, like flat-front trousers and tailored shirts, are usually found at Barneys, Scoop, and Bloomingdale's. This week's sale includes the current season's collection and plenty of spring colors. Pants are \$99, sweaters start at \$30, and stretch cotton suits, which usually retail north of \$400, are \$160. 24 W. 40th St. (212-334-3501, ext. 24); A.E., M.C., V.; Thurs. noon-7, Fri. 11-7, Sat. 11-6, Sun. noon-5, Mon. 11-6; 4/5-4/9.

Thunder Bay, Ltd., imports furniture directly from India, China, Indonesia,

and South America, and prices are always a good deal lower than at most other stores. This week, it celebrates its fifth anniversary by knocking off an additional 20 percent. 307 W. 38th St., tenth floor (212-254-4062); M.C., V.; Mon.-Sun. 10-6; 4/2-4/8.

Harry Kirshner & Son, a fashion-district furrier that's been around longer than PETA, will store your bulky furs in chilly, moth-proof luxury until the mercury falls again. \$25 a garment. 307 Seventh Ave., near 28th St. (212-243-4847); A.E., M.C., V.; Mon.-Fri. 9-6, Sat. 9-5; sale starts 4/1.

Helen Morley's gowns are not for everyday wear—her collection is polished and very grown-up. She's having a two-day sale of current and past-season collections of evening gowns, cocktail dresses, and dinner suits. Normally, they retail for \$1,500 to \$4,000; here they are \$500 to \$1,200. *The Lombardy Hotel*, 109 E. 56th St. (212-594-6404, ext. 11); M.C., V.; Wed.-Thurs. 10-7:30; 4/4-4/5. ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusiveto "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

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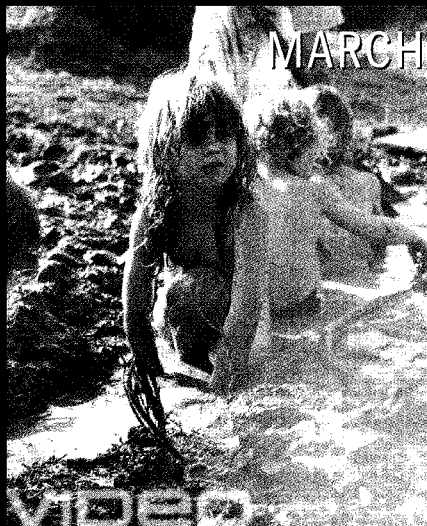
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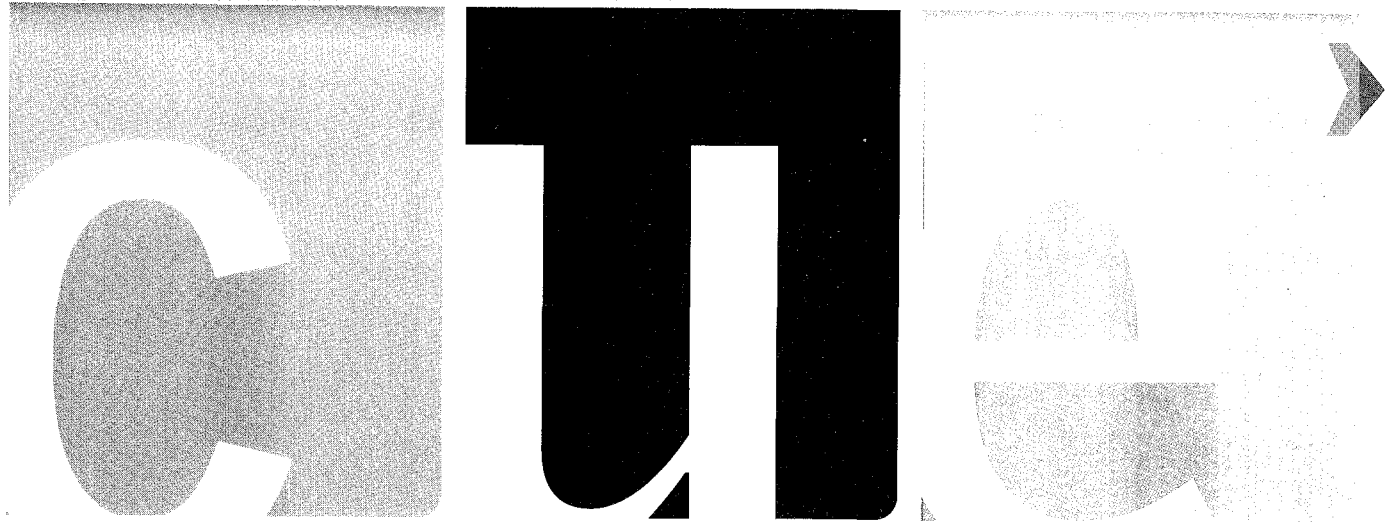


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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos



Movies

Blow

Opens April 6

Paul Reubens (pictured)—the Artist Formerly Known as Pee-wee—is back, cast against type in this drug-dealer-gone-wrong story. A pity the leads aren't as interesting: Johnny Depp plays strung-out (again); Penélope Cruz plays the hottie (ditto). (See page 118.)

Art

Robert Dash:
Florilegium

ACA Galleries, 529
West 20th Street
Two decades



**Best
of the
Week**

ago, Robert Dash, famous for his landscapes, began turning his paintbrush to botanicals. The resulting lush, boldly colored abstractions of blooms and buds and vines, with weirdly sexual overtones—think Georgia O'Keeffe—are on view from April 5 to May 5.

In Concert

Bach's St. Matthew Passion

At the Brooklyn Academy of Music

Four years ago, the acclaimed director Jonathan Miller drew raves for his casual-dress staging of the Bach masterwork at BAM. Now it's back in Brooklyn, this time starring soprano Heidi Grant Murphy. (See listing, page 143.)

Nightlife

Starry Nights

At the American Museum of Natural History

Call it the music of the spheres: Under the globe of the new Hayden Planetarium every Friday night, a jazz combo plays from 6 to 8 P.M. (Throughout April, it's the Dave Valentin Quartet.) Proof that science and art can co-exist—and, perhaps more important, just the sort of evening (music, cocktails, tapas, world-class architecture, and a chance to go home feeling smarter) that reminds you why you live in New York.

Books

Taps

By Willie Morris;
Houghton Mifflin; \$26

Willie Morris, the beloved *Harper's Magazine* editor, memoirist, and author of *My Dog Skip*, had one more novel in

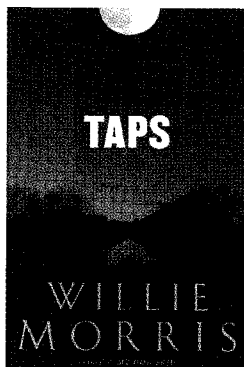
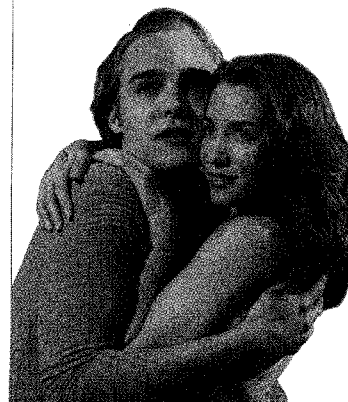
the Prokofiev ballet returns to its roots—which is to say, the nasty girls are played for laughs by cross-dressing guys. The New York Theatre Ballet's one-hour abridgement for kids opens April 6. (See page 150.)

Theater

Troilus and Cressida

At the American Place Theater

Sir Peter Hall, founder of the Royal Shakespeare Company, directs Off Broadway for the first time, with Theater for a New Audience, Julie Taymor's reliably innovative outfit. Joey Kern and Tricia Paoluccio (pictured) star. (See listing, page 126.)



him—a book he'd been setting aside and picking up for twenty years, right up until his death in 1999. *Taps*, a classic, luxurious southern novel, glides into bookstores this week.

For Kids

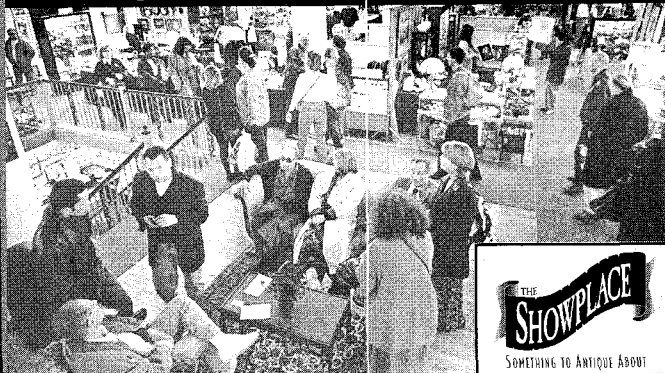
Cinderella

At Florence Gould Hall

Glass slippers and pumpkin coaches take a decidedly Monty Pythonish turn when

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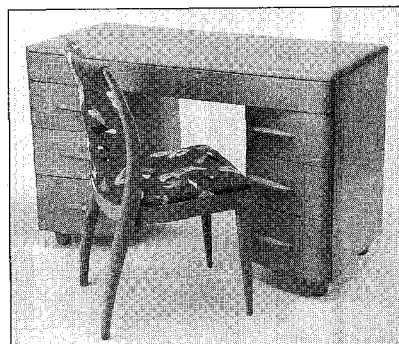
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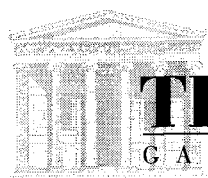
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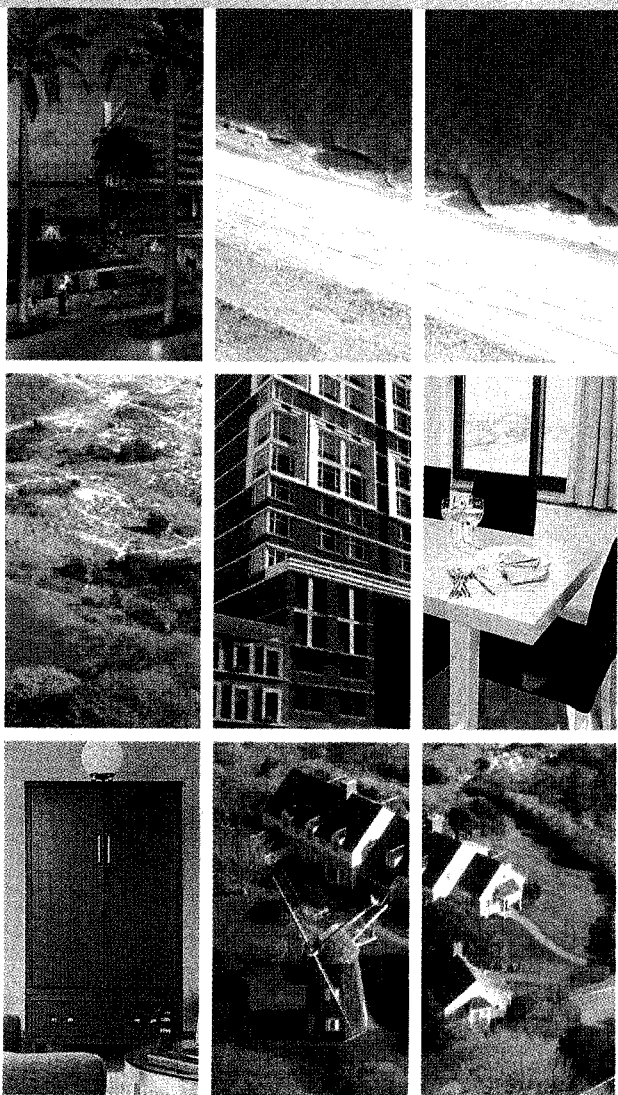


PHOTO: ROBERTO TUDARO

HOT

THE CURRENT STATE OF REAL ESTATE

PROPERTIES



This year's real estate market is holding steady in the face of unprecedented demand. In Manhattan, exclusivity and amenities are the names of the game. Out east, housing in the Hamptons offers surprising values. Meanwhile, an incredible new residential development rises in New York's most southerly suburb (Miami). And for those who are in between permanent housing, New York's luxurious extended-stay residential hotels offer the comforts of home plus the finest four-star services.

BEVERLY HOOD ALLEN / CREATIVE SERVICES DIRECTOR CHRISTY CASAMASSIMA / EDITOR

BOLLE DESIGN / CREATIVE BRUCE KIMER / WRITER LORY CONKLIN / RESEARCH

HOT PROPERTIES

MANHATTAN'S FINEST

"I'll take Manhattan." This classic refrain is truer than ever. In fact, it's being sung across the globe as the world beats a path to our golden door making Manhattan by far the strongest residential real estate market in America.

According to James Ferrari, chairman of **Benjamin James Associates**, one of New York's leading residential brokers, 2001 is shaping up to be another exceptionally robust year for residential real estate. Although the volume of transactions cooled somewhat at the end of 2000 in response to stock market uncertainty, activity this year has resumed at a very strong level.

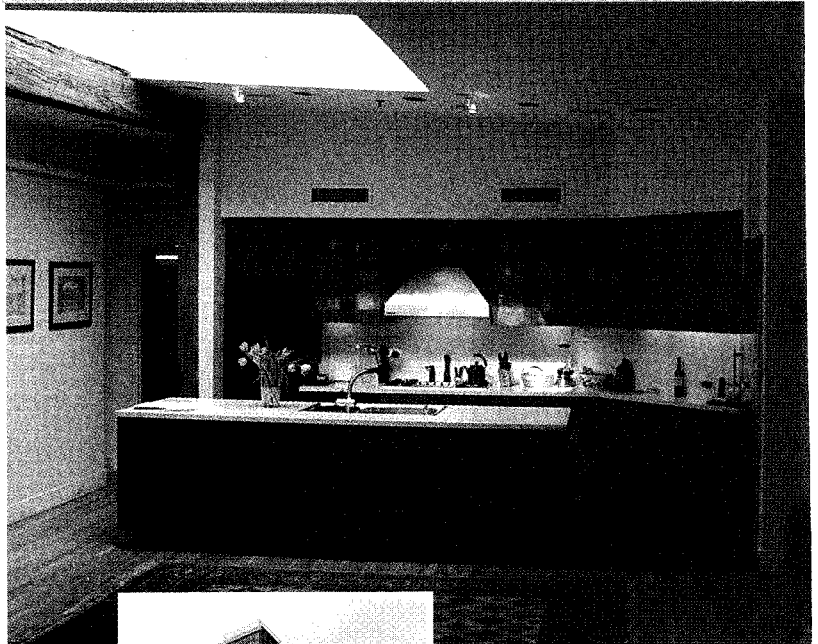
"January and February were extremely strong," says Ferrari. "The mania that sent prices to sometimes absurd levels is gone. Things are much more realistic. Overall, prices for both sales and rentals have leveled off and, sometimes, have declined by eight percent or so. We're finding that the bottlenecks of six months ago have opened up, bringing more properties to market, encouraging more transactions."

Low vacancy rates are seeing to it that the rental market is still vigorous. "The first quarter of 2001 has seen a climate of great customer choice in the rental market," says Douglas Wagner, president of Benjamin James. "While prices remain high and demand is still strong for mid-priced apartments, we're seeing the high-priced luxury rentals spend a longer time on the market than they did last year."

CURRENT HOT PROPERTIES INCLUDE:

TriBeCa Tower Penthouse: A private elevator opens into this 2,000 square-foot duplex loft with 14-foot beamed ceilings, skylights, arched windows, and central air. Two bedrooms, two marble baths, and a gourmet marble kitchen with custom cherry cabinetry offer the best in New York living. A 1,000 square-foot bi-level terrace completes the package with amazing views. After only one week, this stunning property offered at \$1,995,000 saw multiple bids.

North Flatiron Lofts: These loft rentals off Fifth Avenue on the northern border of the Flatiron District are in a converted rug warehouse. Each floor has four lofts ranging from



Classic styling and modern amenities are hallmarks of Benjamin James' properties

1,500 to 2,000 square feet. All feature new white kitchens, oversized ceramic baths, restored oak floors, 12-foot tin ceilings and laundry rooms.

Priced between \$4,000 and \$5,000, they offer good value. The same units around Union Square would rent for at least 25 percent more.

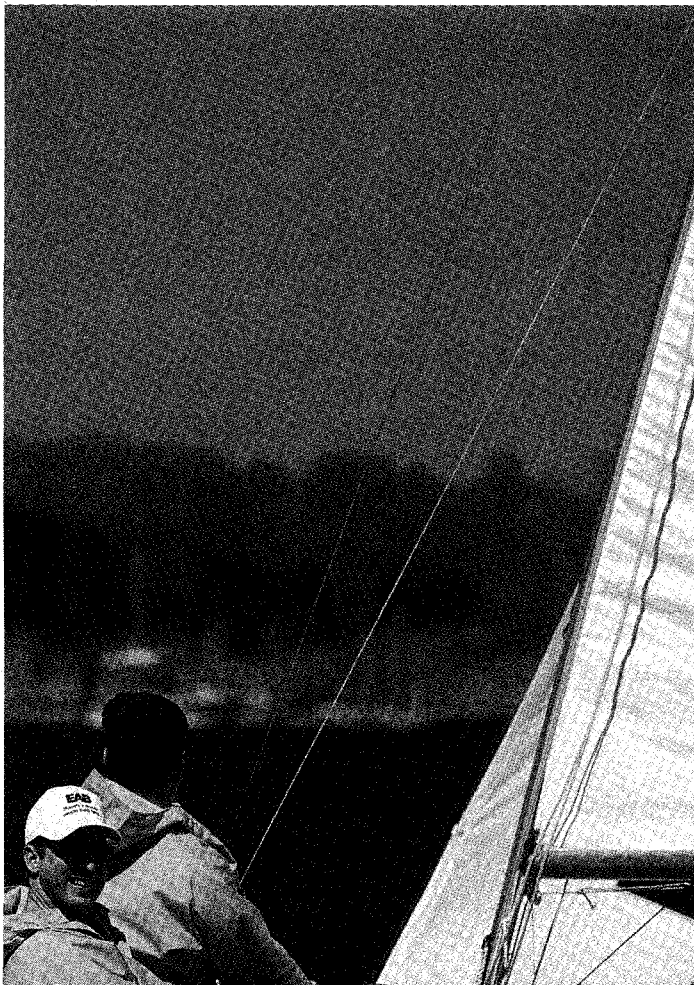
Renaissance Revival Apartments: At West End Avenue and 102nd Street, a private landlord has created three gorgeous floorthrough renovations for rental. Every detail of the Victorian Renaissance Revival architecture has been lovingly restored. Each unit features a south-facing parlor, fireplace with carved mahogany mantel, pocket doors, new chef's kitchen, ceramic bath, inlaid mahogany floors, 12-foot ceilings, formal dining room and secluded terrace. Each apartment is offered at \$4,500 for early spring occupancy.

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HOT PROPERTIES

EXCLUSIVE ENCLAVE

The neighborhood of Beekman Place is among the city's most enduringly genteel oases of civility. With its stunning river views, jewel-box green spaces, immaculate townhouses, and delightful shops and restaurants, Beekman Place retains the history and glamour of gracious New York living at its best.

Now there's a new landmark in this neighborhood of classic homes. **The Beekman Regent** is a one-of-a-kind luxury condominium residence rising above the meticulously restored façade of a turn-of-the-century schoolhouse. Located on 51st Street and First Avenue, the high-rise tower blends seamlessly with the 1890 Romanesque revival building that served as the home of various schools over the past century, including PS 35, PS 135, and the United Nations School. It is scheduled for occupancy in fall 2001.

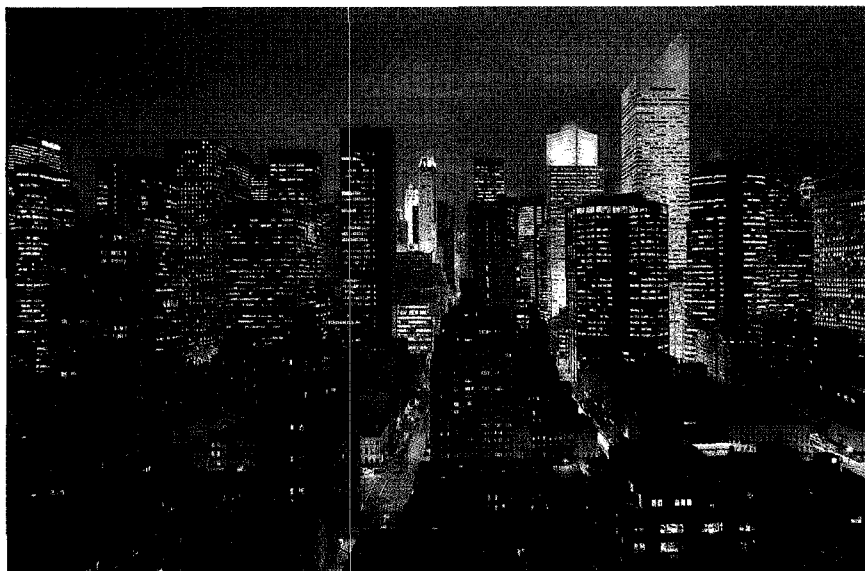
Behind the 19th century structure, a landmark on the National Register of Historic Places, now lies a state-of-the-art condominium residence that's making history of its own. The Beekman Regent offers what may be the most diverse mix of 64 luxury homes ever created for one Manhattan building, including the first loft condominiums to be built on the East Side. The 10 loft spaces, occupying 26,000 square feet on the first two residential floors, feature 17-foot-plus ceilings and spectacular 10-foot Romanesque windows. Above the lofts, five terraced duplex-townhouses feature a minimum of four bedrooms

and offer large entry foyers, grand staircases, and huge outdoor spaces. (Imagine brownstone living in a full-service building.) Spacious one-, two-, and three-bedroom apartments grace the ninth through 15th floors, while the top eight tower floors house "super luxury" simplex and duplex penthouses. The piece de résistance is "Penthouse Eight," the building's largest residence, boasting five fireplaces!

Dennis Herman, the developer of The Beekman Regent, is renowned for re-establishing a level of quality in New York apartments not seen since the glory days of pre-war construction. *The New York Times* praised Mr. Herman's 1987 Carnegie Hill building by stating, "Not since the 1920s or 1930s have apartments been built in Manhattan that match this in size and luxury."

That attention to quality continues with The Beekman Regent. "My vision for The Beekman Regent," says Mr. Herman, "was to capture the best lifestyle possible for New Yorkers in an ultra-luxury setting, using the finest construction materials with an acute attention to detail." Every residence features fine architectural finishes, herringbone wood flooring, top-of-the-line stainless steel kitchens, raised panel doors, sterling silver master bath faucets and whirlpool spas. Plus, residents have all the modern amenities unknown to the Beekman Place flappers of the 20s, like high-speed Internet access and on-site fitness facilities.

The services of The Beekman Regent also recall a bygone era. A concierge awaits residents' requests, while the building's valet offers dry cleaning, shoe repair, pressing and tailoring. A leading restaurant with butler service is ready to serve gourmet meals. And the private parking garage provides residents with one of New York's most coveted amenities.



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HOT PROPERTIES

HOME AWAY FROM HOME

For many, the time it takes to find or renovate the ideal New York residence puts them "in between" homes. Those relocating from out of town need temporary housing while on the quest for their New York dream. While city renovators need a quiet haven of sanity away from the noisy disruption of contractors and carpenters. A recent innovation in temporary living is the extended-stay residential hotel, where the feeling of home is combined with the services of a four-star hotel.

ENVOY CLUB

Envoy Club is New York's latest luxury extended-stay hotel. Located in the historic neighborhood of Murray Hill, the Envoy Club offers 57 beautifully appointed residences ranging from studios to one-and-two bedroom suites. Designed specifically for the needs of business travelers, corporate relocators, and New Yorkers who want premier temporary housing for a minimum stay of 30 days, the Envoy Club provides a viable alternative to expensive hotels which offer limited living space and few comforts of home.

"Average furnished apartments provide a place to stay but little else. It can be a lonely existence for the executive who precedes his family as well as for the family that accompanies him or her," says Daniel Silva, general manager. "Our staff members often become friendly with the families, helping out wherever they can, providing a warm smile at the beginning and end of a busy day, and dispensing information."

Set on a quiet street between the gracious neighborhoods of Murray Hill and Gramercy Park, the Envoy Club is centrally located minutes from midtown, the United Nations, and the Upper East Side. The ambience of a residential environment is carried through every detail of the Envoy Club. Each apartment is spaciouly designed to make residents feel completely at home. A full kitchen is equipped with dishwasher, microwave, Royal Doulton china, and Christofle flatware. Entertainment centers include TV, VCR, and audio equipment. While in-room fax machines, high-speed Internet access and business accessories create the virtual office.

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ABOVE: The posh Envoy Club
RIGHT: The Marmara-Manhattan

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HOT PROPERTIES

HAMPTONS HIDEAWAYS

The time is right for your cottage by the sea. The buy-at-any-price bull market in Hamptons real estate has tempered. Hamptons realtors **Dunemere Associates Real Estate, Allan M. Schneider Associates, Inc.,** and **Sotheby's International Realty**, say more realistic pricing makes it a good time for buyers.

Peter Turino, co-owner of Dunemere Associates, sees the change in the market as a good thing. "2001 is starting out very differently than the last three or four years," Turino says. "Last year's price increases and expansion have eased. The downturn on Wall Street has created a new dynamic out here, and we're seeing prices at more realistic levels, without the frenzied escalations that made it difficult to determine what properties were really worth. A more reasoned approach to determining core value has returned. As a result, we're seeing an active market for buyers reluctant to jump into last year's upward pricing." "In fact," adds Turino, "it's an excellent time to buy. Rates are still low for good financing and prices aren't jumping up like they were."

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Oceanfront Compound: This important estate is located off Further Lane in the Village of East Hampton with 297 feet of direct frontage on the Atlantic Ocean. The main house, with all principal rooms facing the ocean, has seven bedrooms, living room with fireplace, library with fireplace, dining room, and large eat-in kitchen. Two guest houses on the four-acre property contain another four bedrooms. Nestled in the dunes is a two-story pool house with bedroom, living and changing rooms adjacent to the gunite pool.

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HOT PROPERTIES

UPPER EAST SIDE OASIS

From the moment you walk into the welcoming sculpture garden at **The Impala** you know you have entered a world of rare luxury conceived by one of the world's most acclaimed architects. Shaded by River Birch trees and soothed by the sound of a rippling stream, your arrival at The Impala is a gracious transition from the hectic city pace to a peaceful environment of quiet refinement.

The new condominium tower available for immediate residency at 404 E.76th St., was designed by Michael Graves, recent recipient of the highest honor bestowed by the American Institute of Architects, its 2001 Gold Medal. His signature style is evident. The Impala's elegant entry rotunda sets the tone. As it unfolds into the majestic flow of the lobby, the walls are covered with exquisite African plainscapes painted on panels of Kudu hides, while rubbed Anigre Blonde Mahogany paneling is complemented by cream limestone floors.

"An architect always imagines, when given a new project to design—especially one that involves domestic life—that he

or she is making a place where one would like to live," states Mr. Graves. "In designing The Impala, I started thinking about

all the services and restaurants one might frequent in this neighborhood. The entrance foyer and lobby, always crucial to set the character of one's home, would play a large role in the experience of going out to enjoy what the neighborhood and the city have to offer. In this case, both the unique nature of the lobby, and the forthright character of the windows, portray a level of domesticity rarely found in New York."

Graves' vision is carried throughout the 31-story building. Studio, one-, two-, and three-bedroom apartments are graced with oak floors and soaring ceilings edged in regal crown moldings. Custom gourmet kitchens feature imported Fontaine granite countertops and coordinating appliances. Deluxe bathrooms showcase the use of black granite and porcelain trim. Separate glass-enclosed showers, bathtubs, and classic pedestal sinks and towel warmers are featured in many. Each also has a washer and dryer and high-speed Internet capabilities.

The building amenities of The Impala are as luxurious as the architecture. A private cinema room provides the ultra environment for intimate gatherings. The fully equipped TechnoGym fitness center with steam, sauna, and spa rooms is designed for indulgence. The children's playhouse comes complete with its own indoor tree house. And the business center and conference room is perfect for bringing your corporate meetings closer to home. There's even a privately

reserved wine cellar available to residents. A 24-hour attended lobby, concierge, and on-premise valet parking rounds out the package.

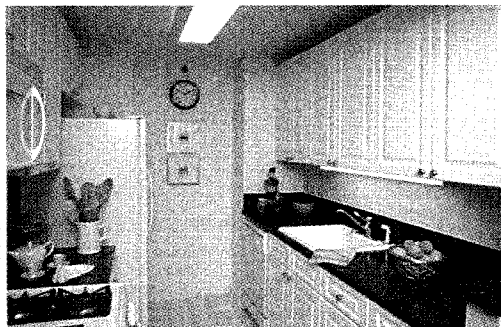
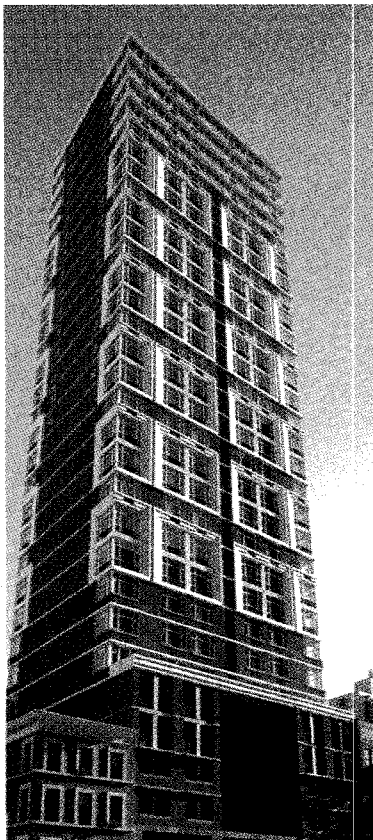
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The Impala

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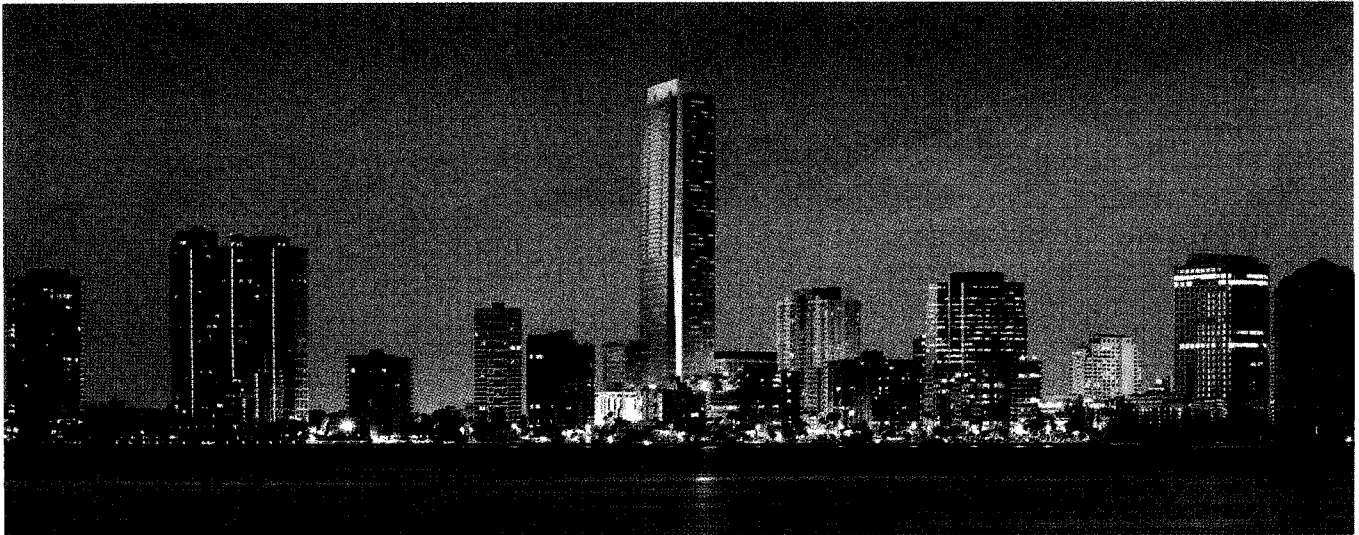
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FAR LEFT: The Impala's exterior
LEFT: The luxurious lobby
ABOVE: A stylish Impala kitchen

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HOT PROPERTIES

MIAMI VISTAS

Soon, the Miami skyline will have a new landmark to rival New York. The **Four Seasons Hotel and Tower**, rising in the heart of Miami's financial and residential high-rise corridor, will be the tallest residential building south of New York City.

The condo/hotel/office tower will soar nearly 800 feet and will feature 176 condominiums, a 222-room Four Seasons Miami, 84 condo/hotel units, a 45,000 square-foot fitness and spa facility and 200,000 square feet of Class A office space. Providing spectacular views for all its residents, Four Seasons Residences will span the 40th to the 70th floors, with the condominiums at the lowest levels starting at nearly the same height as the neighboring penthouses!

"We are confident that condominium buyers familiar with the Four Seasons brand will appreciate the convenience of receiving all the services of a five-star hotel in the privacy of their own homes," says Christopher M. Jeffries, founding partner of Millennium Partners, the developer in partnership with Four Seasons Hotels and Resorts.

Among the outstanding features of the Four Seasons Hotel and Tower is the Grand Pool Terrace, a truly extraordinary outdoor space covering nearly two acres on the seventh level. Designed as an urban oasis, residents and hotel guests will enjoy magnificent views of Biscayne Bay while being served by the attentive Four Seasons staff. The terrace will feature an outdoor restaurant, a breath-

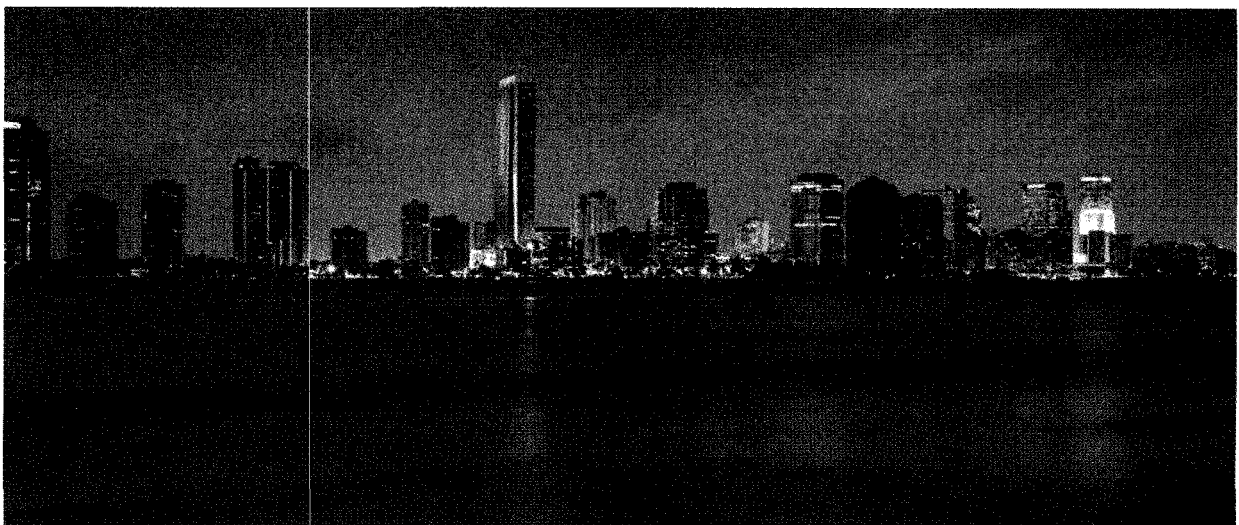


The impressive Four Seasons Hotel and Tower is rising in the heart of Miami

taking 40-foot waterfall, and three separate pools, including a private pool for residents.

The Four Seasons Residences will have its own private lobby and elevator bank serving the condominium floors. In the private residences, floor-to-ceiling windows will offer stunning city and bay views from homes that have been created with the finest interior details and finishes. Residents will enjoy professional-style kitchens, luxurious baths, and state-of-the-art technology for everything from communications devices to home security.

Construction of the Four Seasons Hotel and Tower commenced in January 2000, and the building is scheduled for completion in winter 2002. This is the second





mixed-use project Millennium Partners and Four Seasons Hotels and Resorts have developed in the United States. Their first joint venture, Four Seasons Hotel and Residences San Francisco, was the city's most successful condominium development, selling nearly all units within two months of opening the sales office.

The Four Seasons Residences Miami sales office is located at Barclays Financial Center, 1111 Brickell Ave., Suite 2300. It is open by appointment only, Monday through Friday from 10 a.m. to 6 p.m.

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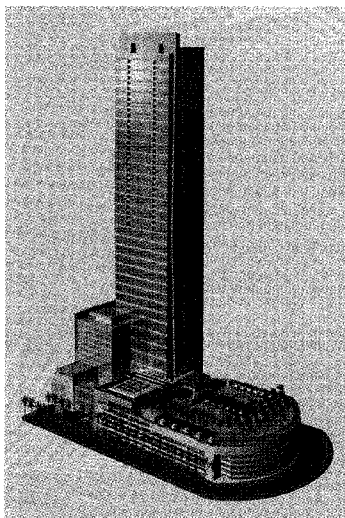
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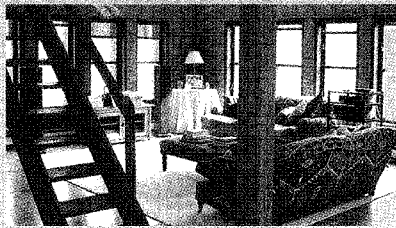
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HOT PROPERTIES

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Expert insight on market conditions is a key component of EAB's lending services. Suzanne Kliegerman, EAB group vice president, remains cautiously optimistic on the health of the Manhattan office market. "The combination of a lack of speculative development, the continued strong demand for space, and low vacancy rates points to a healthy supply/demand relationship," she notes. "What we are less sure of is the sustainability of the commercial rent levels we are seeing. With New Jersey, the boroughs and the northern suburbs poised to offer lower-cost alternatives for back office and headquarters space, Manhattan landlords may be forced to lower their expectations somewhat. However, with this tight market as a starting point, we feel that we'll

be in for a more graceful landing in the event of an economic downturn."

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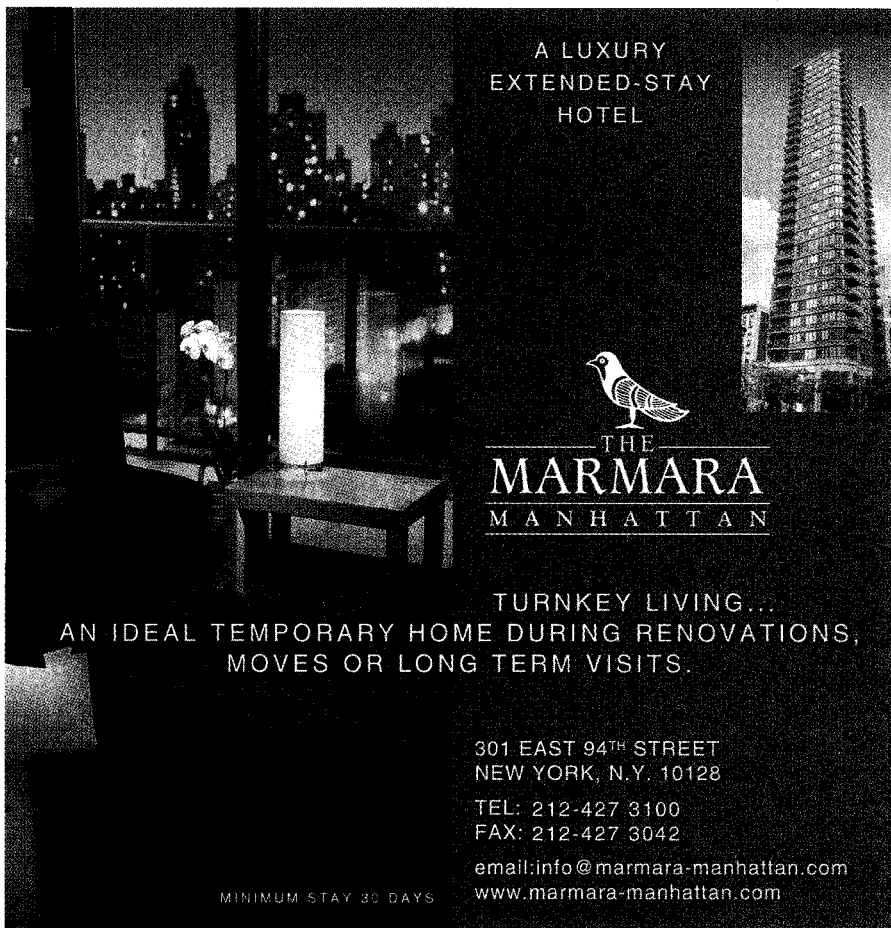
continued from pg. 6A

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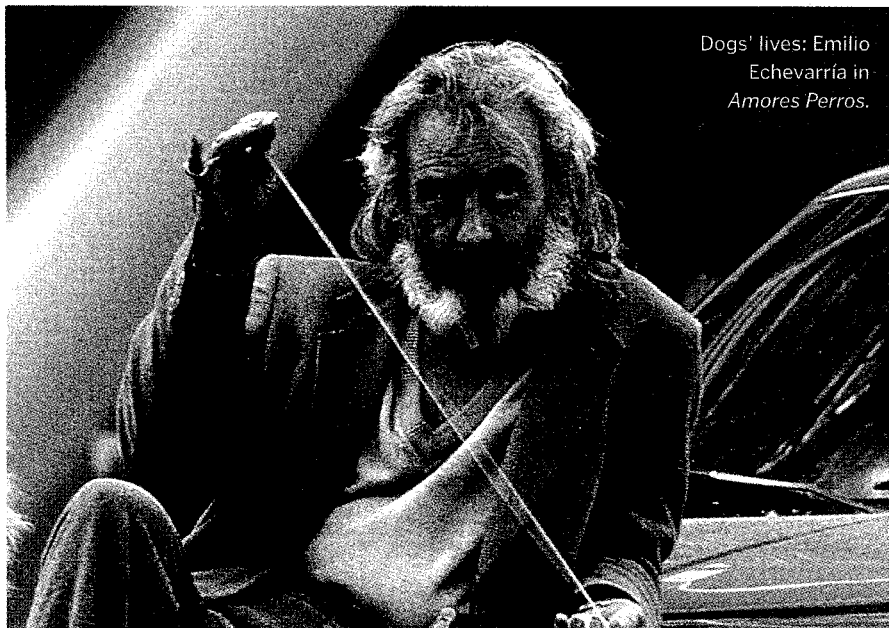
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Tales of La Ciudad

Recalling the work of Luis Buñuel, Alejandro González Iñárritu's harrowing triptych of Mexico City lives is a sharp departure from a culture lately hooked on telenovelas.

IN THE STARTLING NEW MEXICAN movie *Amores Perros*, one character ruefully offers up the aphorism "To make God laugh, tell him your plans." The God who looks down on the expeditious people in this movie must be bellowing. The 37-year-old director, Alejandro González Iñárritu, is a TV-commercial producer and former D.J. for a popular Mexico City radio station who is making his feature-film debut. Already he seems to know exactly how to bring the boilings of life to the screen. The human dramas being played out seem elemental in an almost biblical sense, and yet they also have a hair-trigger immediacy. It's a truly prodigious piece of work, resembling a career summation far more than a maiden voyage. (It has that kind of comprehensiveness and reach.) Along with his screenwriter, the novelist Guillermo Arriaga, and cinematographer Rodrigo Prieto, González Iñárritu brings you so far inside the maelstrom of Mexico City that the city itself becomes a seething central character and the source of a million miseries. The passion of those miseries gives the film its horrible grandeur.

What's so liberating about *Amores Perros* (translated roughly as *Love Is a Bitch*) is the realization that so much of this culture is being mined for the first time in the movies. Mexico has produced some extraordinary film artists in the past decade, but González Iñárritu is, to my knowledge, the first to really break out into the streets and attempt an epic vision. Until fairly recently, the Mexican film industry was inhospitable to this kind of daring; its countless rich and indigenous sources of drama could exist only in debased form as *telenovelas* and cheap Hollywood knockoffs. Luis Buñuel, of course, made some of his greatest movies in Mexico back in the fifties, but he made them on the sly: masterpieces posing as potboilers. *Amores Perros* is, among other



Dogs' lives: Emilio Echevarría in *Amores Perros*.

things, an homage to the Buñuel who made *Los Olvidados* and stirred up from the streets Mexico's full garish pitilessness. No one thinks of *Los Olvidados* as a piece of social reformism, despite the fact that it is about juvenile delinquency, and *Amores Perros* would never be misconstrued in that way, either. If there is a reformist spirit to it, it exists on a more spiritual plane: The film is about the inescapable consequences of violence to one's body and one's soul.

It's structured as a time-shifting triptych of overlapping dramas, and the effect is dizzying, as if reality were so multifarious that it could accommodate any structure we impose on it. The movie opens with a furious car chase and crash serving as the focal point for the three narratives that follow. The first section is the film's most alarming, because it features dog-fighting in full-throttle close-up (the producers insist none of the animals was harmed). Octavio (Gael García Bernal), in love with his sister-in-law Susana (Vanessa

Bauche), uses the family Rottweiler to rack up a series of brutal, lucrative victories. He wants to use the money to lure Susana away from his thuggish brother (Marco Pérez), and she seems uneasily receptive to the idea. (They all live under the same roof in a squalid intimacy.) Away from the fighting pit, the savage black dog is docile; it is Octavio who is perpetually vehement. He idealizes Susana as his salvation.

In the next section, Daniel (Álvaro Guerrero), a middle-aged businessman, leaves his wife and daughter to share an apartment with his supermodel mistress, Valeria (Goya Toledo), whose come-hither perfume-ad billboard looms large through the living-room window. The billboard is a beckoning that becomes a cruel taunt: After Valeria is smashed up in the car crash, she looks longingly, tremblingly at herself across the way. Her adored fluffy toy dog descends into a hole in the apartment's floorboards and is trapped, whimpering and unlocatable, along with the scurrying rats. Valeria is as trapped as her dog—she's above, he's below. It's a conceit out of Buñuel by way (Continued on page 149)

Amores Perros
Directed by Alejandro
González Iñárritu.
See Movies listings
for details.

Homemade Heaven

The Met's William Blake show reveals a visionary, individualist craftsman who forged images of Paradise you could hold in your hand.

IHAVE VERY LITTLE OF MR. Blake's company," observed his wife, Catherine. "He is always in Paradise." On those rare occasions when the great poet and artist did leave his friends in the heavenly host, he railed at the wrongs and injustices he found in the earthly world. Not surprisingly, he gained and never lost a reputation as a colorful crank. The appraisal is not unfair—he was indubitably an odd duck—but the quirky figure cut by an eccentric should not be used to marginalize his role in Western culture. Blake (1757–1827) holds a central, vitally important place. It is Blake who provides the necessary rebuke to those who would grow too intellectually comfortable with the losses and divisions of modern society. He is the rude genius from the street who rattles the silver when art threatens to become ingrown or smug—and the prophet who remembers what Western culture tries to forget.

The exhibition **William Blake**, which opened last week at the Metropolitan Museum of Art—organized by Robin Hamlyn and Michael Phillips in England and Elizabeth Barker in New York—contains more than 175 pictures, including selections from all of his illuminated books and a strong collection of his watercolors. It's important to remember, in the fine galleries of the Met, the origins of this art—a workshop. Blake was a printer, an artisan who lived through his hands, not just his eyes. Everything about Blake appears handmade and homegrown—and that is one of his essential claims upon our attention. To

a society grown increasingly abstract and industrial (and now digital), Blake insists on the physical touch of the individual. With Blake, you hold Paradise in your hands, in the form of a printed book.

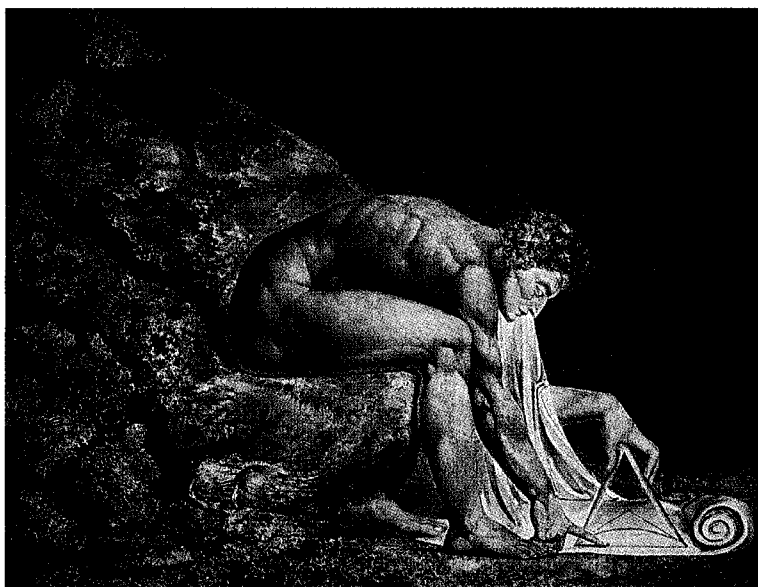
His visionary cosmos is also homemade, created from a mixture of Christianity (the parts he liked) and his own dreams. Blake aspired to an ecstatic, encompassing vision that would bring together all the traditional dualities. He would not accept that

entist appears oblivious to the rich, plangent reality around him, and his body—locked in rational thought—seems compressed like a spring that must someday erupt. "Improvement makes straight roads," Blake wrote in *Proverbs of Hell*, "but the crooked roads without improvement are roads of genius."

It is not only the iconography of Blake's work that conveys a dream of liberation. So do its forms, colors, and light. There is something slightly stiff in Blake's line—which may stem from both his comparatively limited training and the printmaker's medium itself—that is beautifully offset by the rippling and whorls of his pictures. Our eyes sense that a kind of visual fire is melting away the awkwardness of any earth-bound line. Even the difficult printer's process yields liberation. The arduous drawing in reverse, the acid bath of the plate, the messy ink and the dirty cloths, culminate in a fresh-born image. Often ridiculed in his own time, Blake—whatever personal pain he may have suffered

from such condescension—was utterly fearless and unembarrassed. He is the great model of the free artist who follows his own, unimproved road. Only in that way could he keep the divine spark alive in a scientific age.

IN EACH OF THE PAST TWO WEEKS, *NEW YORK* has published flipped images of works of art accompanying my column. Mr. Blake sternly told me, from Paradise, that this must not happen again—not even to a number cruncher like Newton. Apologies to all. ■



Crouching tyger: Blake's Newton.

heaven and hell, or mind and body, were permanently estranged. He hated those pigeonholers—especially in theology, art, and science—who broke the world into isolated pieces, confining the soul in "mind-forged manacles." He particularly distrusted the growing hubris of science. (I would like to read his poem about the cloning of a lamb.) In one of his greatest images, Blake depicted Isaac Newton making calculations on the ground with a compass, as if he could circumscribe the world with his small mathematical circles. The sci-

William Blake
At the Metropolitan Museum
of Art; through 6/24.

Smoked Signals

Louise Erdrich's long-running tale of Native American life on the North Dakota plains builds to a climax in her latest novel—but the payoff never comes.

'O H, FOR A TASTE OF NICE fresh heart!" a talking dog cries toward the end of Louise Erdrich's big new novel; by the time I'd got that far into this book, I couldn't help

thinking the very same thing. **The Last Report on the Miracles at Little No Horse** is the latest in a series of novels about the inhabitants—Ojibwe Indians, half bloods, white men descended from French traders—of an Indian reservation in Argos, North Dakota, a place not unlike the one in which Erdrich herself, who is half Native American, grew up. There's no denying that her first novel, *Love Medicine* (1984), which won the National Book Critics Circle Award, had something authentic and colorful and distinctive about it—it was clearly one of those first novels that had been brewing for a while, and, as with many first novels, you felt the author's urgency. But despite the author's much-touted "fiercely lyrical" writing, the subsequent novels about Argos and its eccentric and tragedy-prone families—books including but by no means limited to *The Beet Queen* (1986), *Tracks* (1988), and *The Bingo Palace* (1994)—are beginning to feel more like a franchise than a serious literary undertaking. *The Last Report on the Miracles at Little No Horse* is the clearest demonstration yet that time has run out for the Kashpaws, Morrisseys, Lazarres, and Puyats, whose indifferently linked (and told) stories, stretching over nine decades, are meant to fill us with all the big novelistic emotions; but the only thing that's likely to make you feel good is the promise implicit in the title.

In *The Last Report*, Erdrich fills out some old story lines and provides new perspectives on characters whom you may already know: Nanapush, the wise and refreshingly salacious old Indian who, in the face of the white man's

erosion of Indian culture, remains the guardian of old traditions and old knowledge; the mad Pauline Puyat, who, as Sister Leopolda, is subject to violent religious experiences, to say nothing of violent acts; the many-wived head of the Kashpaw clan; the beautiful and seductive Lulu Lamartine, mother of eight sons and one daughter, all by different fathers; and many others.

Their lives are observed, and narrated, by an outsider: Father Damien Modeste, a missionary Catholic priest who arrives at Argos in the early years of the century. The report to which the title alludes is the last of many that Modeste has been faithfully sending to the Vatican; although the miracles they summarize are ostensibly performed by Leopolda, whose candidacy for sainthood is being evaluated by the Vatican as the novel begins, we learn of some other surprises as well. Not least of these—I swear I'm not giving away anything; this is no *Crying Game*—is that Damien is actually a woman.

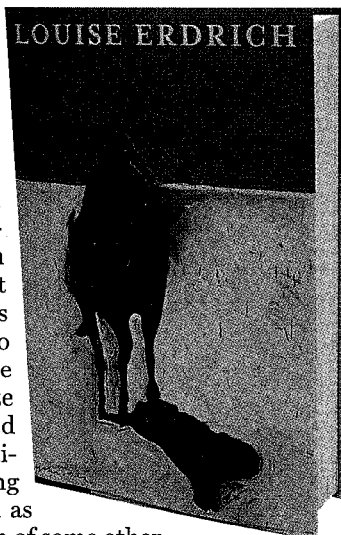
Agnes/Damien's secret identity and the ongoing moral crisis it creates is meant to provide *The Last Report* with a meaningful narrative frame, but it's really just a gimmick. Gender, deception, concealment—none of these is ever really linked in a profound way to the numerous stories you get here; if Father Damien had been a man all along, the novel wouldn't be any different. (There's curiously little suspense as to whether Agnes will be found out; when she does spend a night of ecstasy with a visiting priest—he's relieved to find out that he's fornicating with a woman rather than

another man—the issue of her true gender, to say nothing of the mechanics of her concealment, never even comes up.) I couldn't help feeling that what really made Father Damien interesting to Erdrich was his/her immense longevity, which allows the author to cram a lot of stories in—even if the elaborately intertwined tales, involving everything from

child abuse to alcoholism to a rather novel murder (strangulation with a rosary) to Nanapush's post-mortem erections, often don't seem to have much of a relation to each other. In her earlier (and shorter) books, Erdrich was clearly preoccupied with the nature of storytelling, with memory and loss, and the disappearance of Indian culture. In the new book, she lobs slogans rather than themes at you. It may be true that "the

void left in the passing of sacred traditional knowledge was filled, quite simply, with the quick ease of alcohol," but in a serious novel this insight ought to arise from what's narrated, not summed up for you like the chapter heading in a history textbook.

I suppose there is a punch line of sorts: The "real" miracles performed in Argos all those years weren't those involving Leopolda's stigmata or her miraculous healings, but the day-to-day miracle of the way in which "Father Damien" stood by his flock. But the intended emotional climaxes in the book's finale don't have impact—possibly because there's no sustained narrative to be the climax of. If you've read about Erdrich's personal traumas in the past few years—her estranged husband, the writer Michael Dorris, committed suicide in 1997 after being accused of sexually abusing one or



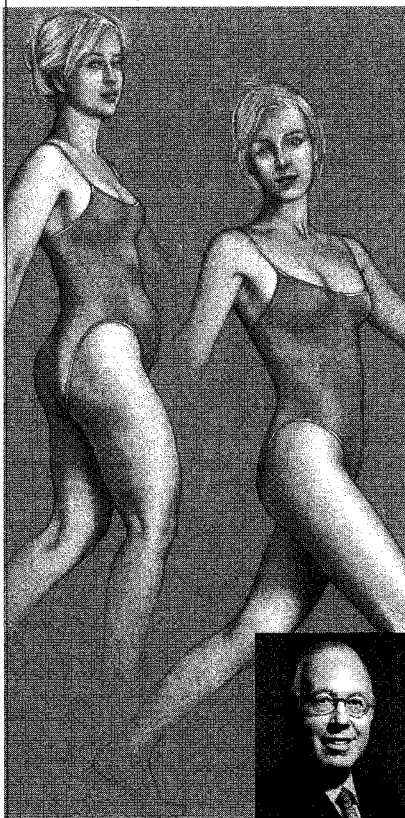
**The Last Report
on the Miracles
at Little No Horse**
By Louise Erdrich.
HarperCollins. 361 pages; \$26.

more of the couple's three daughters—it's not hard to imagine why the author might have wanted to write a great epic involving not one but several instances of sexual abuse, one that ended on a note of grace and redemption. But real epics are epic by virtue of more than length, and length, alas, is mostly what you get here.

Mostly, but not all. A sure sign of a writer in trouble is overwriting. From the start, Erdrich has been much—too much, I think—praised for her “intensely lyrical” prose; but while there's no arguing that her sentences could have satisfying impact in the early books (“The sun was hot and heavy as a hand on my back”), there's always been a troubling inability to let well enough alone, a tendency to make every little thing momentarily symbolic. Because there's little else holding the new book together—a plot, for instance—you notice the artiness all the more. I have no idea what it means for something to be “mightily drifting” or “violently flat,” and I doubt whether Erdrich does, either; like far too much in this novel (not least, that *faux*-magical-realist talking devil-dog), you suspect it's there just because it sounds fancy. This, plus an annoying tendency to narrative portentousness—far too many sections either begin or end with sentences like “for he would be the one”—accompany some unforgivable descents into bona fide Hallmarkisms. “Thus,” reads the high point of one chapter, “was her salvation composed of the very great and very small. The vast comfort of a God who comforted her in a language other than her own. The bead of life. The gold orange of washed carrots and the taste of salt.”

As I read that bit, I was reminded of something, and if it took me a while to realize what that thing was, it's because it came not from the world of literature but from the world of movies: an ad for *Chocolat*, another recent “artistic” product that pretends to be about the most profound human experiences while resorting to both the shorthand language and Rorschach-y strategies of advertising in order to achieve its sentimental effects. However original Erdrich's treatment of Native American life may have been at the beginning, the flaccid prose, indifferent construction, and thematic exhaustion you sense in her latest report from the reservation suggest that perhaps it ought to be the last. ■

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Stoppard Unstopped

In *The Invention of Love*, Tom Stoppard dips into his bag of tricks to produce a clever but opaque play that will leave all but his most erudite fans mystified.

The *Invention of Love* IS Tom Stoppard's most literary play yet. Ostensibly, it is about A. E. Housman's unrequited love for the heterosexual Moses Jackson, and about Housman's more nearly fulfilled passion for scholarship. Also about how the pessimistic poet of *The Shropshire Lad* coexisted in the same man with the fanatically finicky editor of Latin texts and scourge of other editors past and present. But it is mostly about Tom Stoppard's wit, erudition, gift for persiflage, ability to bone up on any subject, dramatic flair, and even greater talent for intellectual debate along with skill in blending disparate elements into a provocative, daedally tangled web, flashes of lightning from which further dazzle an audience, and further blind it.

Having been too clever by half in several of his plays, Stoppard has lately managed to be too clever by three quarters. The result is remarkable but not really a play, if by *play* we mean some-

thing that can be followed by an audience with a standard education and average intelligence. By *followed*, I do not mean getting the general drift, but catching at least a good part of the allusions, quotations, parodistic references, wordplay, and other fine points, for fine points are Stoppard's stock-in-trade. Plot and characterization are not completely lacking but are minimal in importance.

Even the title is almost irrelevant. It refers to the fact that before Catullus and his poems to Lesbia, there was really no such thing as love poetry in the fullest sense, and that the romantic elegy was the invention of a later poet, Propertius. But even though these things figure as part of the discussions in the play, they are not nearly so important as debates about minor points of textual criticism; one-upmanship among scholars; jokes about the afterlife in Hades or Elysium; the problems of homosexuality; the dif-

The Invention of Love
At the Lyceum Theatre.

Judgment at Nuremberg
At the Longacre Theatre.

newyorkers
At Manhattan Theatre Club.
See Theater listings for details.

ference between someone like Housman, who represses his sexual instincts, and Oscar Wilde, who flagrantly indulges them. Both men come to grief, but the question remains: Which is the greater—or, perhaps, better—grief?

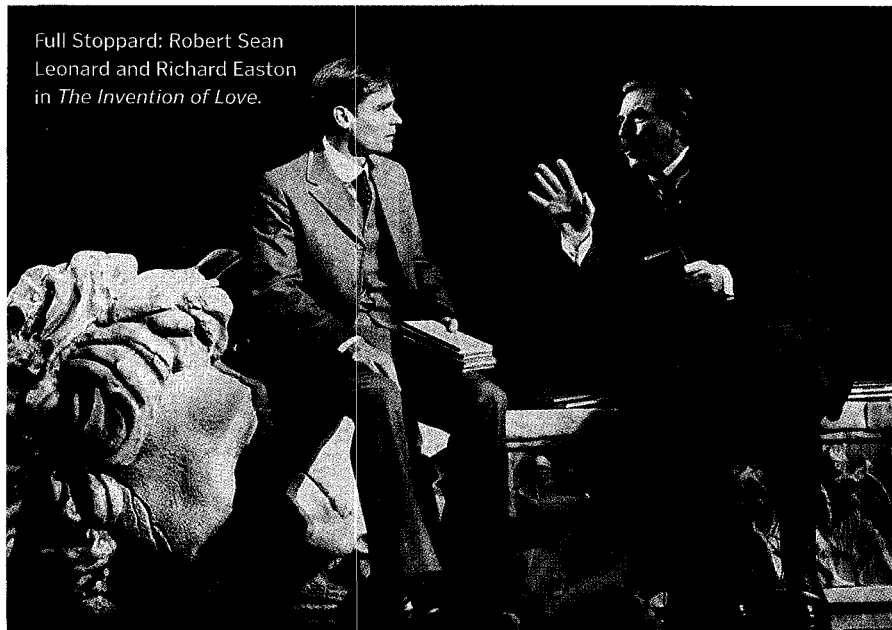
You are likely to know enough about Wilde, Ruskin, and Walter Pater, who figure prominently; if you read the

program notes assiduously, you will also get a sense of Benjamin Jowett, Mark Pattison, W. T. Stead, Henry Labouchère, Frank Harris, and Jerome K. Jerome. Still, even I, knowing enough about them, as well as something about Pollard and Postgate, could not get the full impact and import of the play until I subsequently read it, wishing I had done so beforehand.

This is not to equate *The Invention of Love* with the likes of *The Play About the Baby*, which is pure flimflam, signifying nothing; there is no doubt that Stoppard's play, unlike Albee's, is not sheer smug mystification. But whether you say too little or too much, whether or not on the strength of your name you can get away with murder, the fact remains that it helps to take the audience into account. As the old Housman remarks in the play, "I have been practicing a popular style of lecture [at Cambridge] as yet confused with memories of University College"—his previous job in London—"but it's based on noticing that there are students present."

It seems to me that lengthy discussions of specific disputed words in the works of Horace, Catullus, and Propertius—as to, say, whether *freti* or *feri* was what the poet wrote—do not belong in a play, even if the scene is academia. Or is it? There are three somehow related boat trips: Oxford undergraduates rowing on the Cherwell, meeting up with the underworld boatman Charon ferrying souls to their final destination, and, later, the journalist-novelist Jerome K. Jerome

Full Stoppard: Robert Sean Leonard and Richard Easton in *The Invention of Love*.



and friends rowing past Reading gaol, where Wilde was imprisoned. There are reciprocally relevant discussions among Oxford dons and stars of the London popular press. Few of the finer points are anywhere near perspicuous, yet drama is not an abstruse poem by some *poeta doctus*. And where does Stoppard get off quoting Latin and Greek verse (to be sure, with translations following) when he himself, in an interview in the *Lincoln Center Theater Review*, misuses *fortuitous* in a way revealing simultaneous insensitivity to Latin and English?

This said, there is fine acting from 19 actors in 24 roles, ably headed by Richard Easton (old Housman) and Robert Sean Leonard (young Housman). Indeed, their scene together, like the scene in which Moses Jackson cottons on to his friend's true feelings about him, are the-

itt's lighting is, yet again, above reproach. John Tillinger has directed this National Actors Theatre production with total assurance, and the cast of 21 in 24 parts is almost perfect.

There are two exceptions: Peter Maloney, who looks a bit too comical for a German judge, and Heather Randall, who went from being an NAT intern to becoming the founder and artistic director's wife, skipping an important intermediate step: learning to act. But what a pleasure to see an actor of the grand old school such as Joseph Wiseman and another of the contemporary school like Michael Hayden in top form side by side. Again, how delightful to have Marthe Keller, whom we loved in the movies, with us in the flesh, and to watch Michael Mastro impress as a mentally handicapped witness. Robert Foxworth

"The musical revue *newyorkers* spells its title in lowercase, but no case is low enough for this pile of stale jokes about life in the Big, worm-eaten Apple."

ater in the best sense. Jack O'Brien has directed with his usual savoir faire, Bob Crowley's sets and costumes have his customary éclat, and Brian MacDevitt's lighting may be more triumphal than ever. But if there is anything more troubling than fast food that leaves you hungry, it is a feast that does the same.

I MUST BE THE ONLY FILM CRITIC WHO somehow managed to finesse the movie **Judgment at Nuremberg**. Whether this was from antipathy for Stanley Kramer's directorial blatancies or from sheer negligence, it has finally paid off: I came to the screenwriter Abby Mann's adaptation of his screen- and teleplay completely unprejudiced. As such, I was steadily interested in what would happen next, and did not miss Tracy or Dietrich, Garland or Widmark. As for Maximilian Schell, he is still there, albeit in a less spectacular role. I do not think I have to tell any of a plot everyone other than me must know, and can concentrate on the adaptation and production.

James Noone's somewhat stylized set is of the Nuremberg courtroom, its walls covered with photographs of the Nazis' victims that can appear or disappear in various configurations. This works, though the set cannot do justice to various other locations, but justice, as we know from the play itself, may elude human powers. Jess Goldstein's costumes are apt, and Brian MacDev-

and Kelly Overbey make, respectively, pointed and poignant contributions.

For contrary but complementary bravura, there are George Grizzard's chief judge and Schell's premier defendant. It would be glib to describe the difference in terms of American versus European provenance. Grizzard carries easeful naturalism to its greatest heights, whereas Schell relies more on histrionic panache. Both are wonderful. As for the play, I gather it loses some sequences from the movie but adds others of its own. It is not high art, but it does not lack for suspense, allows actors to shine, and provides ample food for thought.

THE MUSICAL REVUE **newyorkers** SPELLS its title in lowercase, but no case is low enough for this pile of stale jokes about life in the Big, worm-eaten Apple. Song after song indulges in stereotypical gripes we have all voiced—granted, without the dubious benefit of Stephen Weiner's music and Glenn Slater's lyrics—and that need no reprising. One number, "No Hurry at All" (about slow service at Starbuck's), is fresh and funny, and one other, "I Look Great" (about face-lifts), makes it thanks to the incomparable Priscilla Lopez, who can't do wrong—except, perhaps, in her choice of vehicles. Liz Larsen and Stephen DeRosa are nice, too; the others are merely there. But there really is no *there* there. ■

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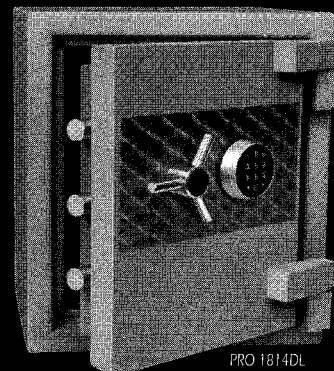
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A Roll of the Dice

The Met takes a chance with *The Gambler*, Prokofiev's first and most caustic opera, a work that all but challenges the audience to embrace it.

NEVER HAVING STAGED A WORK by Prokofiev before, the Metropolitan Opera has begun at the beginning: *The Gambler*, the first of the composer's seven completed operas and the one that makes the fewest concessions to convention or to audiences expecting tuneful entertainment. Based on the Dostoevsky novella of the same name, this score written in 1915–17 finds young Prokofiev at the height of his acerbic fire-and-steel period, cultivating a declamatory vocal style and a nervous orchestral fabric that leaves no room for pretty arias or sure-fire set pieces. And given this tale of obsessives, sadists, spiteful snobs, and self-destructive neurotics, that may have been the best musical course to take.

The production exactly mirrors the opera's sardonic manner and frantic pace. The plot unfolds in and around the casino of the Grand Hotel in "Roulettenberg," a fictitious Central European spa where these unsavory types revel in their hopeless love affairs, greed for money, and pursuit of power. George Tsybin's color-coded sets, Georgi Alexi-Meskhishvili's characterful costumes, and James F. Ingalls's ingenious lighting effectively evoke the period (1865); they also help grease the action's cinematic fluidity as well as provide powerful visual symbols—bilious roulette-table-green backgrounds, threatening mechanized wheels of fate that make subtle comments on the piece. Director Temur Chkhaidze keeps the large cast in constant but always coherent motion, raising the temperature through the breathlessly hallucinatory gambling scene and the last ugly confrontation between Alexei and Polina.

Vladimir Galouzine's extraordinary performance as Alexei may well even fascinate those repelled or bored by the uncompromising music. His flexible tenor is all of a piece from top to bottom, forceful and ringing when necessary but also capable of chilling piano effects, and possessed of a wide range of vocal dynamics that convey all the rapid mood swings of this unstable personality. His acting is no less detailed or imaginative, a frightening study of a weak, manipulated man on the brink who eventually topples to

his doom. As Polina, the girl who pushes him hardest, Olga Guryakova is no less convincing, and the huge cast performs with the exquisite precision of a chamber ensemble.

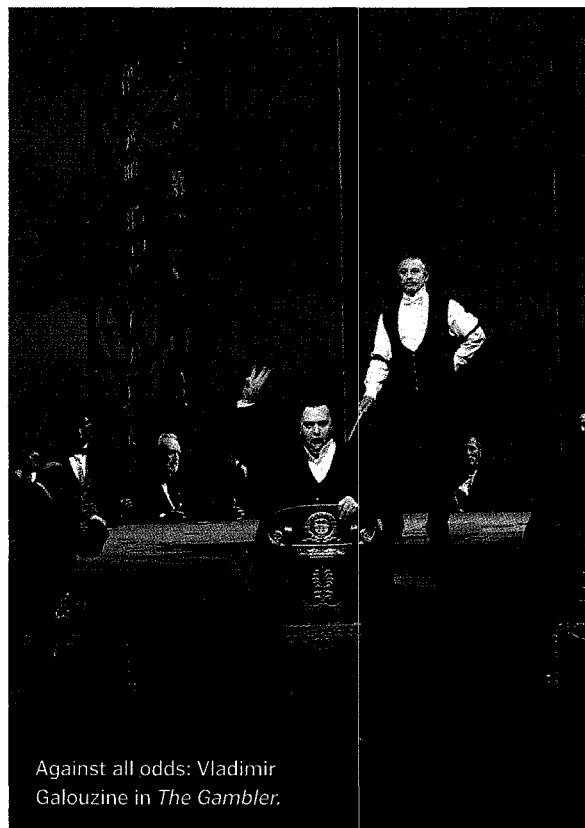
The guiding musical spirit and godfather to the whole project is conductor Valery Gergiev, who brings out all the mordancy and instrumental

color suggested by the notes. This production team first tackled the opera at Gergiev's own Kirov Opera some six years ago and staged it in various European cities before developing this version for the Met. Given its connoisseur appeal, *The Gambler* is unlikely to return anytime soon, and we are lucky that the mechanics that make the international opera roulette wheel spin have allowed us to see it at all.

TWO HOURS OF PERSISTENT DRUMMING MAY be few concertgoers' idea of a good time, but the fans of *Kodo*, an ensemble of drummers from Japan, think otherwise. After attending the group's recent performance in Carnegie Hall, this new fan does, too. First of all, there is plenty for the eye to take in, beginning with the instruments themselves, from the tiniest goblet drums to a gigantic double-headed barrel drum whose delicate carpentry and decorative design belie objects prepared to take the toughest beating. Then there is the athletic grace of the musicians, whose movements are often dictated by the shape and size of the instruments as well as the rhythms and dynamics of the music. There is also far more musical variety to savor than a newcomer might suspect, arrangements of traditional Japanese folk music and original contemporary compositions that exploit timbre, articulation, and metrical patterns to considerable dramatic effect. The name *kodo* is a homonym for the Japanese word for heartbeat, which probably explains better than anything the basic gut appeal of this remarkable ensemble. ■

The Gambler
Metropolitan Opera
production of the Prokofiev
opera.
See Classical & Dance listings
for details.

Kodo
The Japanese drumming
ensemble, at Carnegie Hall.



Against all odds: Vladimir Galouzine in *The Gambler*.

The New Wave

A&E continues its *Horatio Hornblower* series with David Warner as a captain worthy of Queeg; *Don Giovanni* and Mozart get the *Behind the Music* treatment.

MEN WITHOUT WOMEN, getting wet—after Melville, Sinbad, and the Greeks, I thought I had exhausted my interest in this subject. I wasn't even a childhood reader of C. S. Forester's *Horatio Hornblower* novels. Which isn't to say that I can't imagine why so many generations of English schoolboys were roused to savor the cannon's boom, the taste of salt, and the sting of the lash. All that flogging probably reminded them of Eton. But the TV adaptations of the *Hornblower* saga are another matter and a kick. As Horatio on his long careerist haul from 17-year-old midshipman to Royal Navy admiral, Ioan Gruffudd is back for two more fraught installments, **The Mutiny** and **Retribution**, so handsome, brave, honorable, and sensitive, even at his court-martial, that it's more like rooting for Billy Budd than, say, for Julien Sorel or Stephen Dedalus.

Bad things happen to Horatio before he ever gets to the West Indies. He's a lieutenant now, with a new captain, David Warner, and a bigger boat, with 74 guns instead of 36, on its way to Santo Domingo, where the slaves and the Spanish are both revolting. (I know, you are wondering what happened to the French. Aren't we talking about the Napoleonic Wars? And, to be sure, the ideological delinquencies of the French Revolution are the subtext of all the *Hornblowers*: "Liberty, fraternity, stupidity," says Warner's Captain Sawyer, who imagines himself a sort of Sun King. But the British Navy goes where British trade needs its muscle.) And so, too, will the officers of the *H.M.S. Renown* revolt, against an autocrat on the ship's bridge. Sawyer may be

"one of Nelson's own," the hero of the Nile, but he could give lessons on lunacy to Ezra Pound and Captain Queeg. While he can't flog Hornblower, who is an officer, he can make him stand watch for 72 straight hours and punish him with death for nodding off.

It's an amazing performance by Warner, paranoid even before he's concussed, so bravura in fact that we almost don't notice how good everybody else is—Nicholas Jones as Buckland, Paul McGann as Bush, Jamie Bamber as Kennedy, Sean Gilder as Styles, and, especially, David Rintoul as Doctor Clive. They are called upon to be Hamlet—ambivalent rather than Ahab-excessive—and so seem sometimes soaked in all the violent weather. But not, of course, Gruffudd, who has learned to keep his impetuous lip zipped, and who is as steadfast, dignified, and sincere while explaining himself to his mentor, Robert Lindsay, as he is in scaring away a couple of French frigates with an ad hoc bluff or diving overboard, underwater in the bay and under fire from Spanish cannons, to disentangle a stuck anchor. He will also, in the fourth hour, get a glimmer of what the French Revolution may have meant to those unfortunates at the bottom of the caste-and-class hierarchy, even though he has to kill them.



Captain's outrageous: David Warner in *Horatio Hornblower*.

So even I was roused. This is, besides a boarding school, a penal colony, and a psycho ward, not to mention a symbolic Freudian parricide, all four in a wooden tub on a wine-dark sea. "Full fathom five thy father lies," said Shakespeare in one play. And, in another: "Too much water hast thou, poor Ophelia / And therefore I forbid my tears." To which Mark Spitz famously added: "I swam my brains out."

EVEN IF YOU PREFER YOUR MOZART straight, **Great Performances: Don Giovanni Unmasked** is just short of marvelous. Barbara Willis Sweete has reconceived the 1787 masterwork as an hour-long exercise in the Theatre of the

The Mutiny and Retribution

More episodes from the *Horatio Hornblower* series. Sundays, April 8 and 15; 8 to 10 P.M.; A&E.

Don Giovanni Unmasked

Adapted from the Mozart opera by Barbara Willis Sweete; starring Dmitri Hvorostovsky; Wednesday, April 4; 9 to 10 P.M.; Channel 13.

Absurd, as if George Bernard Shaw had conspired with Pirandello and Ionesco to hum a few bars of Wolfgang while playing dress-up. Russian baritone Dmitri Hvorostovsky plays and sings both parts—the Don's servant Leporello imagines himself as the face behind his master's mask—while showing snippets of a black-and-white film version of the opera that he's apparently directed himself, to a colorful contemporary audience consisting of the rest of the cast, who are out of uniform and who sit on folding chairs in a screening room that is part Greek temple and part American drive-in movie. His own erotic fantasies both amaze and appall him, especially when he must face the fires of hell for them, or at least an L.A. earthquake. Hvorostovsky, called upon to be a one-man duet, actually seems to sing in two different registers. Why? Well, why not?

TV Notes

American High (Wednesdays, April 4 to June 20; 10 to 11 P.M.; Channel 13) reruns the first four episodes of R. J. Cutler's nonfiction series about one year in the life of a Chicago high school, and then picks up where Fox left off to follow Kaytee, Morgan, Brad, Anna, Robby, Allie, Suzy, Pablo, and Tiffany all the way to graduation. Frederick Wiseman meets *Survivor*.

Second Sight (Thursdays, April 5 to May 17; 9 to 10 P.M.; Channel 13) brings back the almost-blind British police detective Ross Tanner (Clive Owen), his colleague and sometime lover Catherine Tully (Claire Skinner), and a whole new set of murderers and their victims (a superstar violinist, the sleepwalking lord's daughter, neo-Nazi thugs) for six hours of "Mystery!" that shame every cop show on American television except *C.S.I.*

Bruce Springsteen and the E Street Band (April 7; 9 to 10:45 P.M.; HBO) is last summer's Madison Square Garden concert that reunited the Boss with Roy Bittan, Clarence Clemons, Danny Federici, Nils Lofgren, Patti Scialfa, Garry Tallent, Steven Van Zandt, and Max Weinberg. It takes about 45 minutes for Springsteen to bully the rest of them up to fever pitch, but then it really hits the streets. For an encore: "41 Shots," remembering the gunning down of Amadou Diallo, as powerful a piece of protest music as has come along in three decades. ■

cue

RESTAURANTS ADAM PLATT

The Wasteland

Once again the question must be asked: Can serious diners find bliss north of 61st Street on the West Side? Is the pope Italian?

ALTHOUGH I'VE LIVED IN New York City on and off for two decades, that's not nearly long enough to appreciate the depth of the giant culinary trench that runs from the banks of the Hudson River across, say, 61st Street to Central Park. South of this chasm lies the twinkling fairyland that is gastronomic Manhattan, from Jean Georges to Nobu. To the north, to hear the locals tell it, is Siberia itself, a wasteland of Chinese delivery joints, Cubano pork parlors, and a dwindling, though transcendent, roster of delicatessens. No one perpetuates this myth more than Upper West Siders themselves. Maybe they've been to Picholine once, and Cafe Luxembourg a handful of times, but otherwise they have jobs to hold down and lots of children's homework to do. If they're real old-

timers, their gastronomic touchstones may be Barney Green-grass, or the original Hunan Balcony, on Broadway and 98th street. Drag them downtown for a fancy meal, and they're prone to rub their eyes like Rip Van Winkle and utter phrases like "Nine bucks for dessert! Zowee, that's steep!"

An Upper West Side friend of mine said those exact words the other day, but we weren't downtown this time; we were at **Marika**, one of the more ambitious dining establishments to open up between the river and the park in some time. The restaurant occupies a 10,000-square-foot space along 70th Street, next to Cafe Luxembourg itself. Over the years, this address has been a notorious gourmet dead zone (it's housed a kosher sports bar, among other doomed ventures), and the

owners, Marika Somerstein and Don Evans, have gone to great expense to obliterate any trace of the previous occupants. The old façade has been replaced with blocks of opaque green glass. The bar runs between a café and a mod lounge area, and is bottom-lit in fluorescent shades of lime. There's a flat-screen TV over the bar (and over each urinal in the men's room too), and the dining room is decked out in a pale, vaguely Scandinavian palette, with flame-red banquettes, several private dining rooms walled in glass, and a distant, glassed-in kitchen.

Mr. Upper West Side seemed a little bedazzled by all these effects, but I thought they felt vaguely off-key, like dining in the stateroom of some high-tech Croatian cruising vessel. Not that I've ever been aboard a Croatian cruise ship, but I'd

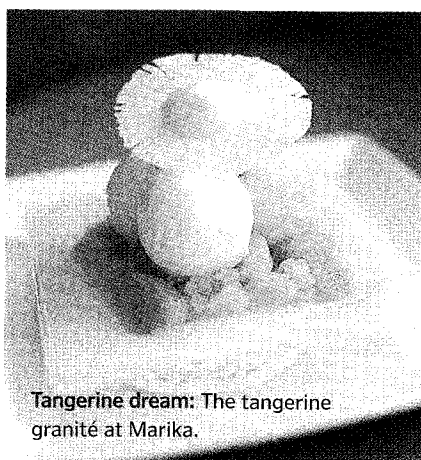
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imagine it's an eclectic, occasionally bumpy, though not unpleasant experience, which is more or less the tone of things at Marika. The waiters are dressed like blackjack dealers, in weirdly monogrammed vests with big square buttons, and they appear (as on a cruise ship) to come from every corner of the globe. The menu, as conceived by chef Joel Somerstein—Ms. Somerstein's stepson, and formerly a chef at the Hotel Pierre and Jean-Georges Vongerichten's Lafayette—is a mix of standard dishes (free-range chicken, sweetbreads, salmon with potato blinis) with a smattering of international tastes. The wine list includes a vintage from Lubbock, Texas, of all places, and inspecting it before dinner, you half expect to see a crooner emerge from the merry, cruise-ship crowd and burst into song.

Upper West Siders may not be practiced restaurant diners, but, like survivalists on a desert island, many are expert cooks. One discerning neighborhood chef dismissed her overambitious oyster appetizer (topped with drips of Sevruga caviar, in a tepid sake glaze) as "very cooking-school." Another avid cookbook scholar declared that his tuna tartare, mixed, fusion-style, with sesame oil (on the café menu only), was an example of "a lot of good ingredients put to bad use." You could say the same of chef Somerstein's appetizers in general, only one of which—a Stouffer's-like concoction of smoked-chicken risotto—was downright bad. My tuna carpaccio (with overrefrigerated tobiko sushi rolls and a tangy wasabi dipping sauce) was decent in an unspectacular way. Ditto the vodka-cured salmon with lemon-flavored crème fraîche and potato blinis, and the restaurant's signature crispy sweetbreads, which were tender, generously proportioned, and accompanied by parsley dumplings and a nice mushroom ragout—but not very crispy at all.

The best entrées at Marika were the simpler ones, like a plump free-range chicken cooked in a rich Cabernet sauce, and a big, salty piece of skate, lightly sautéed with hunks of freshly roasted artichoke and drizzled with caper butter. A fillet of beef emerged from the kitchen nicely charred on a delicious cake of potatoes and wild mushrooms, but a fancy concoction called "three preparations of lamb" (rack of lamb, stuffed loin, and braised leg, with olive-flavored potatoes) seemed more or less like a sophisticate's version of lamb stew. There were several overwrought items like this on the menu,



Tangerine dream: The tangerine granité at Marika.

and they tended to work better when you deconstructed them with a fork. A strange roulade of smoked and fresh-cooked salmon with savoy cabbage and crushed potatoes in a light caraway broth seemed a little less strange when you pulled the two preparations of fish apart. My sea scallops were pinkish in the middle and expertly seared, although their full flavor didn't emerge until I'd disengaged them from a mound of cloyingly sweet parsnip purée.

Not that these issues seemed to faze anyone dining at Marika. On the contrary, the place was mostly packed, with elderly first-date couples and gaggles of neighborhood bon vivants out for a night on the town. The atmosphere seemed to invigorate Mr. Upper West Side, who reveled in a strangely tasty vegetarian entrée (a "napoleon" of eggplant caviar, goat cheese, and chick-pea polenta, among other items) before diving into the selection of \$9 desserts. Ten dollars will buy you a decent pistachio soufflé at Marika, and there's also a deliciously gingery variety of spice cake on the menu, with caramel-roasted apples and Calvados ice cream. My personal favorite was the tangerine granité, a mound of soothing, tropically flavored sorbets on a bed of crushed orange ice. Mr. Upper West Side, after much deliberation, chose the dark-chocolate cake, a decorative dish that came with a crisp, powdery exterior and the kind of gooey, liquid center you rarely see so far uptown. By my jaded downtown calculation, it took him roughly 30 seconds to devour it whole.

Marika, 208 West 70th Street (212-875-8600). Open every night for dinner 5 P.M. to midnight, brunch on Saturdays and Sundays, 11:30 A.M. to 2:30 P.M. Appetizers, \$9 to \$15; entrées, \$18 to \$34; in the café, appetizers, \$8 to \$10; entrées, \$12 to \$18. A.E., M.C., V.

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This Week's Releases

Along Came a Spider

The second James Patterson novel to star Morgan Freeman as Alex Cross, a psychiatrist trying to track a serial killer. Also with the dashing Monica Potter. (1 hr. 47 mins.; R) • Opens 4/6.

Beautiful Creatures

Two Englishwomen put their abusive boyfriends behind them in first-time director Bill Eagle's smart dark comedy. Starring Rachel Weisz. (1 hr. 35 mins.; R) • Opens 4/6.

Blow

Johnny Depp plays George Jung, Pablo Escobar's

man in L.A. Penélope Cruz, Ray Liotta, and Paul Reubens co-star in a Ted Demme film. (2 hrs.; R) • Opens 4/6.

The Day I Became a Woman

Three interwoven stories illustrate the stages of a woman's life in Iran. Directed by Marziyeh Meshkini. (1 hr. 18 mins.; NR) • Opens 4/6.

Just Visiting

Jean Reno and Christian Clavier play eleventh-century knights who are transported by Malcolm McDowell to modern-day Chicago. Directed by Jean-Marie Poiré. (1 hr. 28 mins.; PG-13) • Opens 4/6.

On Hostile Ground

Liz Mermin and Jenny Raskin's poignant abortion documentary. (1 hr. 13 mins.; NR) • Opens 4/6.

Pokémon 3

More animated antics from those unruly Japanese pocket monsters. Directed by Pokémon veteran Michael Haigney. (1 hr. 40 mins.; G) • Opens 4/6.

Shadow Magic

A comedy, set in 1902 Beijing, about the first Chinese movie house and a town that becomes obsessed. Written and directed by Ann Hu. (1 hr. 19 mins.; PG) • Opens 4/6.

Chelsea; AMC Empire 25 Theatres; CC Sutton; Lincoln Plaza Cinemas; Kew Gardens Cinemas

Billy Elliot

The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East; Kew Gardens Cinemas

The Brothers

A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's cinematic debut. (1 hr. 43 mins.; R) • Battery Park City Cinema; Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Canarsie; Kaufman Astoria Cine-

ma; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island

★ Cast Away

Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. The film is a graceful and resonant fable about isolation and the will to endure, but a heavy cloud of inspirationalism hangs over it. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • CC Village East; AMC Empire 25 Theatres; Cinemart; CO Cinema City

Chocolat

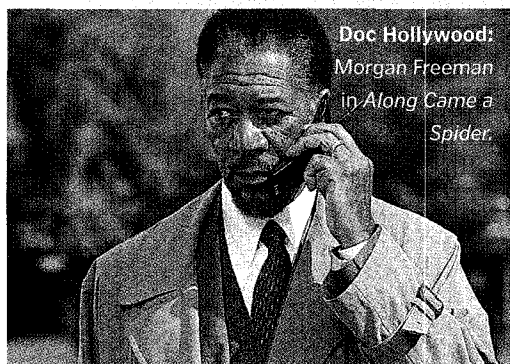
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Clearview's Metro Cinema; Sony Lincoln Square; CO Alpine; CO Fresh Meadows; Kaufman Astoria Cinema; UA MovieWorld

★ Crouching Tiger, Hidden Dragon

Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star. (Rainer; 12/11/00) (1 hr. 54 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; Bay Plaza; Concourse Plaza; Whitestone; bam Rose Cinemas; CO Kings Plaza; Kaufman Astoria Cinema; North Shore Towers; Atrium

The Dish

Sam Neill plays an eccentric scientist on a remote Australian farm whose satellite dish is the only one capable of receiving Neil Armstrong's first step on the



New Films

Akira

Influential Japanimation cult film. Directed by Katsuhiro Otomo. (2 hrs. 5 mins.; R) • AMC Empire 25 Theatres

★ Almost Famous

Cameron Crowe's coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a band to write a story for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, and his chief groupie is played by Kate Hudson. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • AMC Empire 25 Theatres

American Desi

A love story about a young Indian man (Deep Kap-dare) who needs the girl of his dreams (Purva Bedi) to discover a culture he tried to ignore. (1 hr. 40 mins.; NR) • Cinema Village; Kaufman Astoria Cinema

★ Amores Perros

The debut feature from director Alejandro González Iñárritu is an extraordinary triptych about life and suffering in Mexico City. In each of the three sections, which cross over into each other, the subject is the damage done to people by violence. Each section also brings out the almost mystical specialness that exists between humans and their dogs. The dog-fighting sequences in the first section (no dogs were actually hurt) are full-throttle harrowing. The entire film is harrowing. (Rainer; 4/9/01) (2 hrs. 33 mins.; R) • UA Union Square; Lincoln Plaza Cinemas

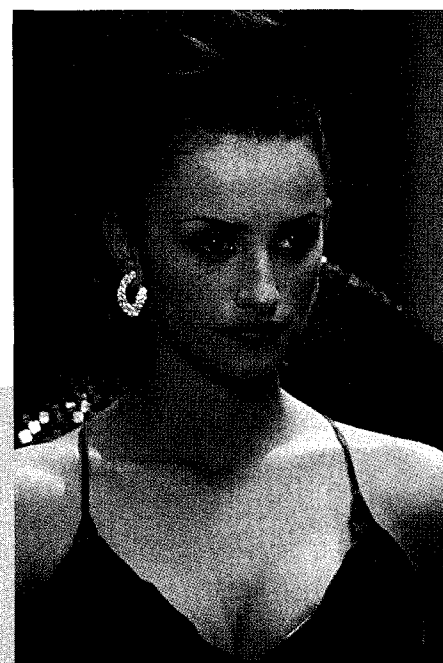
★ Before Night Falls

Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas, who in 1990 died in New York from AIDS. Julian Schnabel directs, and he combines an extraordinary range of emotional colorations—the film goes from rhapsodic lyricism to horror in a blink. (Rainer; 1/8/01) (2 hrs. 13 mins.; R) • Quad Cinema. Clearview's

Opening

Toot Suite

The veteran character actor Max Perlich, from *Drugstore Cowboy*, *Rush*, and now Ted Demme's *Blow*, must know by now that the key element of any Hollywood narco flick is a pretty female lead in an ugly scene. The newest starlet-on-the-rise to descend into despair is Penélope Cruz (pictured), fresh from her J.Lo-amnesia-inducing trip to the Oscar podium. In the film, Cruz plays the wife of George Jung (Johnny Depp), an expatriate Bostonian whose marijuana dealing on Venice Beach in the sixties escalates to Colombian-cocaine peddling in the seventies. By also featuring *Cheech and Chong's Next Movie* alumnus Paul Reubens as the agent of Jung's flamboyant entrée into the drug world, *Blow* re-creates the dope All-Star trifecta: Pee-wee, Perlich, and an "It" girl on smack. Opens April 6.



Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

moon. Directed by Rob Stich. (1 hr. 44 mins.; PG-13) • CC Angelika Film Center; Sony Lincoln Square

Down to Earth

Why do brash comics (here, Chris Rock) feel they have to turn themselves into saps in order to be movie stars? (Rainer; 2/26/01) (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loews 42nd Street E Walk; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; CO Fresh Meadows; Jackson Triplex; UA Astoria; UA Crossbay

Enemy at the Gates

Jean-Jacques Annaud's WWII movie is a compendium of old-time war-movie clichés. It stars Jude Law, impossibly miscast, as a Ural shepherd boy who becomes a Soviet sharpshooter during the battle of Stalingrad. Ed Harris is his Nazi counterpart, Major Koenig, and he's the only good thing in the movie. (Rainer; 3/26/01) (2 hrs. 11 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's Ziegfeld; Loews Coronet; UA East; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island

Exit Wounds

DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

Faat-Kine

Influential African filmmaker Ousmane Senebe's new film about a single mother, and also the role of women in Dakar, the capital city of Senegal. (1 hr. 58 mins.; NR) • Film Forum

15 Minutes

Writer-director John Herzfeld's lurid melodrama stars Robert De Niro as a celebrity cop and Ed Burns as an arson investigator. They team up well, but the film is rancorous and overblown—an indictment of the tabloid-media age that is all of a piece with what it's supposedly attacking. (Rainer; 3/19/01) (2 hrs.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island

Get Over It

Relatively tame high-school high jinks about a boy (Berke Lawrence) whose rebound girl happens to be his best friend's younger sister. Kirsten Dunst and Sisqó co-star. (1 hr. 30 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza; Linden Boulevard Multiplex; Ridgewood; UA Crossbay; Atrium

★ Gladiator

Ridley Scott's attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Best Actor Crowe's intensity holds the film together. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • Loews State; Loews New York Twin

Hannibal

Anthony Hopkins is a plumper, more princely cannibal Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. Julianne Moore replaces Jodie Foster as FBI agent Clarice Starling, and she gives a clenched-jaw performance that is skillful but out of keeping with the tone of flamboyant Grand Guignol burlesque. Ridley Scott can't sustain the tone, either; he's too enamored of his own glissando camera moves and stylishness to bring out the black humor. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park

City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; CO Fresh Meadows; Kaufman Astoria Cinema

Heartbreakers

Sigourney Weaver and Jennifer Love Hewitt play mother-daughter con artists in this lame comedy also starring Gene Hackman as a teeth-stained tobacco heir with a perpetual retching cough. (Rainer; 4/2/01) (2 hrs. 4 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's Olympia; New Coliseum; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Kent Triplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

In the Mood for Love

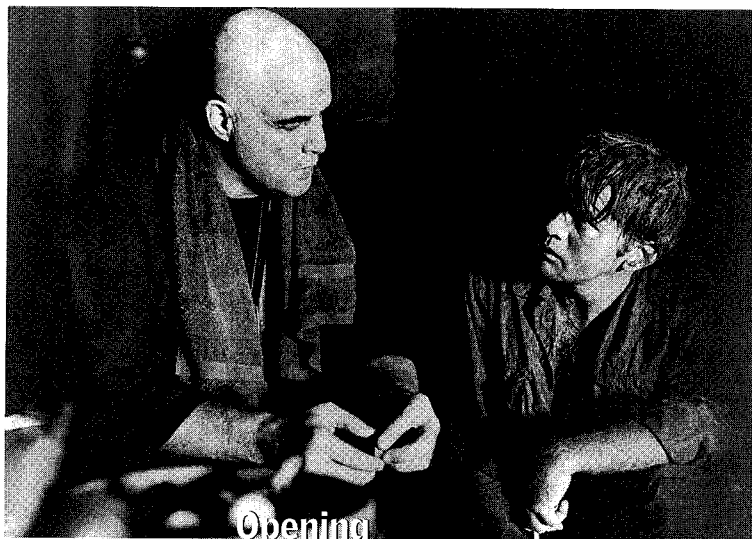
Wong Kar-Wai's new film is set in Hong Kong in 1962, but most of it is shot indoors. Trancelike yet chichi, it's an example of pop schlock aestheticism. Tony Leung and Maggie Cheung play neighbors whose respective spouses are having an affair. Wong uses his camera to play peekaboo with these two, and achieves some pretty effects, but the emotional temperature is cold. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Lincoln Plaza Cinemas; BAM Rose Cinemas

Keep the River on Your Right

A documentary charting the return of 80-year-old Tobias Schneebaum to the Peruvian tribe for which he deserted a New York artist's life in 1954. Directed by brother and sister David and Laurie Cohen. (1 hr. 50 mins.; R) • Quad Cinema; Clearview's First & 62nd St.

Malèna

Giuseppe Tornatore directs this tragic-comedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man who's been ob-



Illuminating Drama

To explain what a cinematographer actually does, Vittorio Storaro, who has worked with Francis Ford Coppola and Bernardo Bertolucci, waxes metaphorical: "We write with lighting like a script is written in words." Beginning this week at the Guggenheim, **Conversations Between Shadows and Light**, a four-month symposium on the sixteen most influential Italian cinematographers, opens with a remastered print of *Apocalypse Now* (pictured), Storaro's best-known work. The series attempts to unify Italian cinematography's signature works by exhibiting films that you might expect—Fellini's *La Dolce Vita*, Bertolucci's *The Conformist*—alongside movies that you probably wouldn't, like Woody Allen's *Radio Days* and Michael Mann's *The Insider*. A viewer can see the emotive artfulness of the lighting that marries the films, even the ones in which the cinematographer felt that he didn't belong. "*Apocalypse Now* was the most expensive, most dangerous, most difficult movie I've ever done in my life. I told Francis it wasn't for me," Storaro says. "I'm from Italy—what did I know about the Vietnam War? But Francis sent me Conrad's book, and I began to see the lighting. *Heart of Darkness* was about an overimposition of one culture on another, and then the visuals became clear—artificial over natural light. Like a napalm bomb exploding on Saigon's blue skies, the orange horizon at sunset above endless rice fields, the blinding searchlights of the American Army trouncing the harmony of nature; that conflict to me is the core of the movie." Your chance to see cinema in a different light begins April 6. (See "Museums, Societies, Etc.") B.K.

seduced with her since he was 13. (1 hr. 30 mins.; R) • CC Eastside Playhouse

Me You Them

A Brazilian true story about a woman (Regina Case) and her three "husbands." (1 hr. 36 mins.; PG-13) • Quad Cinema

★ Memento

Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. His character has a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Angelika Film Center; Loews 19th St. East; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; bam Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas

The Mexican

Brad Pitt and Julia Roberts star in this lackadaisical action comedy about a feckless bagman for the mob and his errant girlfriend. The story is constructed

Phoenix is the abbé. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; AMC Empire 25 Theatres

Say It Isn't So

Antic Farrelly-brothers-produced comedy starring Chris Klein as a feckless suitor in love with someone who may be his sister, played aptly by Heather Graham. Directorial debut of J. B. Rogers. (1 hr. 33 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; UA Gemini; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club

See Spot Run

First-time feature from TV director John Whitesell (*A Different World*, *Jack and Jill*) about a highly intelligent FBI dog and his dim-witted master, convincingly portrayed by David Arquette. (1 hr. 35 mins.; PG) • Battery Park City Cinema; AMC Empire 25 Theatres; Loews Orpheum 7; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; UA Marboro; Centre Sunnyside; CO Fresh Meadows; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island

Schreck in this uneven but sometimes chilling and witty film. John Malkovich co-stars as Murnau, and he's convincingly Teutonic. (Rainer; 1/8/01) (1 hr. 30 mins.; R) • The Screening Room

Simon Magus

Debut film from Ben Hopkins about a nineteenth-century European village attempting to modernize with the advent of a railway station. Starring Noah Taylor and Rutger Hauer. (1 hr. 42 mins.; NR) • Quad Cinema

Snatch

Guy Ritchie's film about warring factions of London gangsters and jewelers has subplots that cross and recross in a way that's more exhausting than exhilarating. Benicio Del Toro and Brad Pitt are two of the film's more recognizable faces. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Loews State

Someone Like You

Ashley Judd and Hugh Jackman play unlikely roommates-cum-lovers in this romantic comedy from director Tony Goldwyn (*A Walk on the Moon*). Also starring Greg Kinnear and Marisa Tomei. (1 hr. 34 mins.; PG-13). (1 hr. 33 mins.; R) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Clearview's Olympia; CO Alpine; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club

Spy Kids

Robert Rodriguez wrote and directed this tale of two children (Alexa Vega, Daryl Sabara) who must rescue their square-seeming secret-agent parents (Antonio Banderas, Carla Gugino). (1 hr. 28 mins.; PG) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Concourse Plaza; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

The Tailor of Panama

John Boorman's movie of the John Le Carré best-seller is a freewheeling jape that turns into a pitch-black burlesque with surprising depths of feeling. Starring Geoffrey Rush, Pierce Brosnan, and Jamie Lee Curtis. (Rainer; 4/2/01) (1 hr. 49 mins.; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire



Opening

along parallel lines, with Pitt and Roberts rarely interacting. Roberts's story line is the better of the two; she acts opposite James Gandolfini, who gives the film its powerful moments. (Rainer, 3/12/01) (2 hrs.; R) • Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews Orpheum 7; Sony Lincoln Square; Whitestone; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; CO Fresh Meadows; Kaufman Astoria Cinema

Nico & Dani

Sexual coming-of-age tale about two Spanish teenagers. Starring Fernando Ramallo and Jordi Vilches. (1 hr. 30 mins.; NR) • Cinema Village

★ O Brother, Where Art Thou?

Set in Depression-era Mississippi, this Coen-brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Loews 84th Street

★ Quills

Philip Kaufman's movie about the Marquis de Sade is a voluptuous impasto that mixes together angels and demons in a richly ambiguous swirl. Geoffrey Rush plays Sade, imprisoned in the Charenton asylum for the insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer who puts the screws to Sade; Joaquin

African History X

You might be surprised that Ousmane Sembene, the director of the first African feature film, the first African film in color, and the first African film in an indigenous language, taught himself to read and write while living in France. But that's just one surprise awaiting the uninitiated at **The Films of Ousmane Sembene: Africa's Greatest Filmmaker**, opening this week with new 35-mm. prints of his entire feature-film oeuvre at the Film Forum. The three-week retrospective includes *Faat-Kine*, just released last month, as well as the groundbreaking *Guelwaar* (pictured), a satire about Muslim-Christian tension in a small African village; *Xala*, a pitch-black comedy about the Senegalese bourgeoisie (it broke box-office records despite government censorship); and *Black Girl*, which illustrates Sembene's unique sensitivity to strong female characters, a trademark of his nearly 40-year career. Begins April 6.

Series 7: The Contenders

Daniel Minahan's take-off on reality-TV shows is about a hit series where randomly selected contenders are pitted against each other until only one survives. Brooke Smith plays the eight-months-pregnant reigning champion. (Rainer; 3/12/01) (1 hr. 25 mins.; R) • CC Village East

★ Shadow of the Vampire

Willem Dafoe triumphs as the actor-vampire Max

25 Theatres; Clearview's Beekman; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema

The Taste of Others

A successful businessman (Jean-Pierre Bacri) becomes immersed in the world of theater only to be gleefully taken advantage of by a cavalcade of artists. (1 hr. 52 mins.; NR) • Lincoln Plaza Cinemas

Tomcats

The last single man standing may win a substantial

Scary Movie

Blame Aileen Seaton, the hair-and-makeup designer on Bill Eagle's debut film, **Beautiful Creatures**. She takes poor Rachel Weisz (pictured, with Maurice Roeves), who looks ravishing in the trenches of *Enemy of the Gates* and gorgeous in the Egyptian ruins of the *Mummy* franchise, and turns her into something resembling a TCBY employee at the Menlo Park Mall. We know all about De Niro's gaining weight for *Raging Bull*, and even Faye Dunaway's slumming with Mickey Rourke in *Barfly*, but Seaton's work in this film—a sweetly acerbic tale of two abused women (Weisz and Susan Lynch) who bond like Thelma and Louise after a rotten boyfriend gets his comeuppance—is at least as frightening as the actress's work in one of her previous gigs: Clive Barker's *Hellraiser*. Opens April 6.

cash bet in director Gregory Poirer's debut film, but will surely lose Shannon Elizabeth. Also starring Jerry O'Connell and Jake Busey. (1 hr. 32 mins.; R) • Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hyland Plaza; UA Movies at Staten Island; YWCA Cine-Club

Too Much Sleep

A security guard (Marc Palmieri) living with his mother in suburban New Jersey loses his gun and discovers a harrowing new world in the ensuing comedic search. Written and directed by David Maquiling. (1 hr. 26 mins.; NR) • Loews State

* Traffic

Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. The cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, and Don Cheadle. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Loews 72nd St. East; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; CO Fresh Meadows; Kaufman Astoria Cinema; North Shore Towers; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club

The Wedding Planner

The ubiquitous Jennifer Lopez stars as a San Francisco wedding planner who's trying to balance her career and a romance with a swarthy do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • Loews State

The Widow of St. Pierre

Patrice Leconte's austere period drama about a condemned man (Emir Kusturica) and the French commandant (Daniel Auteuil) and his wife (Juliette Binoche) who minister to him. Impressive to look at, but the performers, especially Binoche, are too freeze-dried for all the supposed passion on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Paris Theatre; Kew Gardens Cinemas

Yi Yi

Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village

* You Can Count on Me

Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Lin-



ne as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. Rory Culkin plays Linney's 8-year-old son, and Matthew Broderick, in a sweetly cracked performance, is the boss she has an affair with. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's 59th Street East; Kew Gardens Cinemas

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • The Brothers; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; In the Mood for Love; Pollock; Say It Isn't So; See Spot Run; Traffic

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Chocolat; Crouching Tiger, Hidden Dragon; The Dish; Memento; Pollock

CC Village East

189 Second Ave. (212-529-6799) • Billy Elliot; Cast Away; In the Mood for Love; Into the Arms of Strangers; Quills; Say It Isn't So; Series 7: The Contenders; You Can Count On Me

Cinema Village

22 E. 12th St. (212-924-3363) • American Desi; Nico & Dani; Yi Yi

Clearview's Waverly

323 Sixth Ave. (212-777-FILM#603) • Heartbreakers; Tomcats

Film Forum

209 W. Houston St. (212-727-8110) • Faat-Kine (See al-

so "Museums, Societies, Etc.")

Loews Village

66 Third Ave. (212-50-LOEWS#952) • Blow; The Brothers; Enemy at the Gates; Traffic

Quad Cinema

34 W. 13th St. (212-255-8800) • Before Night Falls; Keep the River on Your Right; Me You Them; Simon Magus

The Screening Room

54 Varick St. (212-334-2100) • Shadow of the Vampire (See also "Museums, Societies, Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • Amores Perros; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; O Brother, Where Art Thou?; Someone Like You; Spy Kids; The Tailor of Panama; Tomcats

14th-41st Streets

CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • The Brothers; In the Mood for Love; Say It Isn't So; Someone Like You; You Can Count On Me

Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; Exit Wounds; 15 Minutes; Heartbreakers; Pollock; Say It Isn't So; Spy Kids; The Tailor of Panama; Traffic

Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Someone Like You; Tomcats

Loews 19th St. East

890 Broadway, at 19th St. (212-50-LOEWS#858) • The Brothers; Enemy at the Gates; Memento

Loews Kips Bay Theatre

570 Second Ave. (212-505-6397#558) • Chocolat; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; The Mexican; Spy Kids; The Tailor of Panama; Tomcats; Traffic

42nd-60th Streets

AMC Empire 25 Theatres

234 W. 42nd St. (212-398-3939) • Akira; Almost Famous; Before Night Falls; Billy Elliot; Blow; The Brothers; Cast Away; Chocolat; Enemy at the Gates; Get Over It; Heartbreakers; O Brother, Where Art Thou?; Pollock; Quills; Recess; School's Out; Say It Isn't So; See Spot Run; Someone Like You; The Tailor of Panama; You Can Count On Me

CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • Chocolat; 15 Minutes; Spy Kids

CC Eastside Playhouse

919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Malèna

CC Sutton

205 E. 57th St. (212-759-1411) • Before Night Falls; The Mexican

Clearview's 59th Street East

239 E. 59th St. (212-777-FILM#615) • Billy Elliot; You Can Count On Me

Clearview's Ziegfeld

141 W. 54th St. (212-777-FILM#602) • Enemy at the Gates

Loews 42nd Street E Walk

42nd St. at Eighth Ave. (212-50-LOEWS#572) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Hannibal; Memento; The Mexican; Spy Kids; Tomcats

Loews Astor Plaza

44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Traffic

Loews Coronet

993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Enemy at the Gates

Loews State

1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Gladiator; Snatch; Too Much Sleep; The Wedding Planner

Paris Theatre

4 W. 58th St. (212-688-3800) • The Widow of St. Pierre

Opening

Movies With Extra Cheese

You can almost see the ghost of Ed Wood smiling on 39-year-old Mike Lyddon's **Zombie! vs. Mardi Gras** (pictured), making its New York premiere at the Den of Cin, an underground performance space at the East Village's Two Boots. Lydon's \$5,000 film, a byzantine homage to both Roger Corman and Jean-Luc Godard, stars aliens, ninjas, angels, zombies, beads, breasts, and Mardi Gras revelers in a revenge fantasy that the director calls "cinema of the goddamned absurd." Two Boots opened in 1987 as a Cajun-style pizza parlor, first adding video rentals and then, in 1999, a full-blown theater. It's become a one-stop everything shop for independent film—and a New York institution. Starts April 6, (44 Avenue A, at 3rd Street; 212-254-1441.)



61st Street and Above, East Side

CC 86th St. East

210 E. 86th St. (212-777-FILM#763) • Chocolat; Crouching Tiger, Hidden Dragon; Someone Like You; Spy Kids

Clearview's Beekman

1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Tailor of Panama

Clearview's First & 62nd St.

400 E. 62nd St. (212-777-FILM#957) • The Brothers; Heartbreakers; Keep the River on Your Right; Memento; Pollock; Someone Like You

Clearview's Park and 86th St.

125 E. 86th St. (212-777-FILM#604) • 15 Minutes; Heartbreakers; Say It Isn't So

Loews 72nd St. East

1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic

Loews New York Twin

1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Gladiator; Into the Arms of Strangers

Loews Orpheum 7

1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Brothers; Exit Wounds; Hannibal; The Mexican; See Spot Run; Tomcats; Traffic

UA East

1629 First Ave., at 85th St. (212-249-5100) • Enemy at the Gates

UA Gemini

1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Say It Isn't So; Tomcats

61st Street and Above, West Side

Clearview's 62nd and Broadway

1871 Broadway, at 62nd St. (212-777-FILM#864) • Someone Like You

Clearview's Metro Cinema

2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Chocolat; Enemy at the Gates

Clearview's Olympia

2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Heartbreakers; Someone Like You

Lincoln Plaza Cinemas

30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Amores Perros; Before Night Falls; Crouching Tiger, Hidden Dragon; In the Mood for Love; Memento; Pollock; The Taste of Others

Loews 84th Street

2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Brothers; Exit Wounds; 15 Minutes; Hannibal; O Brother, Where Art Thou?

Magic Johnson Harlem USA

300 W. 125th St. (212-665-8733) • The Brothers; Down

to Earth; Exit Wounds; Spy Kids; Tomcats; Traffic

New Coliseum

701 W. 181st St. (212-740-1545) • Exit Wounds; Heartbreakers; Spy Kids; Tomcats

Nova

3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • The Brothers; Down to Earth; Spy Kids

Sony Lincoln Square

1998 Broadway, at 68th St. (212-50-LOEWS#638) • Chocolat; Enemy at the Gates; Heartbreakers; The Mexican; Spy Kids; The Tailor of Panama; The Dish; Tomcats; Traffic

Bronx

Bay Plaza

2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • The Brothers; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Get Over It; Hannibal; Heartbreakers; Recess; School's Out; Say It Isn't So; See Spot Run

Concourse Plaza

214 E. 161th St. (718-588-8800) • Blow; The Brothers; Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Hannibal; Recess; School's Out; See Spot Run; Spy Kids

Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • The Brothers; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; The Mexican; Recess; School's Out; See Spot Run; Traffic

Brooklyn

BAM Rose Cinemas

30 Lafayette Ave. (718-623-2770) • Crouching Tiger, Hid-

den Dragon; In the Mood for Love; Memento; Pollock (See also "Museums, Societies, Etc.")

Brooklyn Heights

70 Henry St. (718-596-7070) • Enemy at the Gates; O Brother, Where Art Thou?; Snatch

Clearview's Cobble Hill

265 Court St. (718-596-9113) • Chocolat; Memento; Pollock; Spy Kids; The Widow of St. Pierre

CO Alpine

6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Chocolat; Enemy at the Gates; Exit Wounds; Heartbreakers; The Mexican; See Spot Run; Someone Like You; Spy Kids

CO Fortway

6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Crouching Tiger, Hidden Dragon; 15 Minutes; Get Over It; Say It Isn't So; Tomcats; Traffic

CO Kings Plaza

5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • The Brothers; Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; Recess; School's Out; Spy Kids

Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Exit Wounds; Heartbreakers; Spy Kids

Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303) • Blow; The Brothers; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Get Over It; Hannibal; Recess; School's Out; See Spot Run; Spy Kids; Tomcats; Traffic

Pavilion

188 Prospect Park West (718-369-0838) • Enemy at the Gates; Exit Wounds; 15 Minutes; Heartbreakers; The Mexican; Say It Isn't So; Someone Like You; Spy Kids; The Tailor of Panama; Traffic

Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Down to Earth; Get Over It; Spy Kids; Tomcats

UA Marboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • Exit Wounds; See Spot Run; Someone Like You; Tomcats; Traffic

UA Movies at Sheepshead Bay

3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Heartbreakers; The Mexican; Say It Isn't So; Someone Like You; Spy Kids; Tomcats

Queens

Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • The Brothers; Spy Kids; Tomcats

Centre Sunnyside

42-17 Queens Blvd. (718-361-6869) • Enemy at the Gates; Exit Wounds; Heartbreakers; Say It Isn't So; See Spot Run; Spy Kids; Tomcats

Cinemart

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Cast Away; Down to Earth; 15 Minutes; Hannibal; Heartbreakers

CO Fresh Meadows

Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Chocolat; Down to Earth; Hannibal; The Mexican; See Spot Run; Traffic

College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • Blow; The Brothers; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Heartbreakers; The Mexican; See Spot Run; Spy Kids; Tomcats; Traffic

Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • Down to Earth; Exit Wounds; Spy Kids

Kaufman Astoria Cinema

38th St. at 35th Ave. (718-786-2020) • American Desi; The Brothers; Chocolat; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Hannibal; Memento; The Mexican; Say It Isn't So; Spy Kids; The Tailor of Panama; Tomcats; Traffic

Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • Before Night Falls; Billy Elliot; Into the Arms of Strangers; Memento; Pollock; The Widow of St. Pierre; You Can Count On Me

Main Street Cinemas

72-66 Main St. (718-263-4828) • The Brothers; Exit Wounds; Heartbreakers; Say It Isn't So; See Spot Run; Someone Like You; Spy Kids; Tomcats

North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Crouching Tiger, Hidden Dragon; Left Luggage; Traffic

Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Exit Wounds; Spy Kids

UA Astoria

28-60 Steinway St. (718-726-1279) • Down to Earth; Exit Wounds; 15 Minutes; Heartbreakers; Someone Like You

UA Brandon Cinema

70-20 Austin St., Forest Hills (718-544-1020) • Exit Wounds; The Tailor of Panama

UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • The Brothers; Down to Earth; 15 Minutes; Get Over It

UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Exit Wounds; Heartbreakers; Say It Isn't So; See Spot Run; Someone Like You; Spy Kids; Tomcats

UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Chocolat; Crouching Tiger, Hidden Dragon; Enemy at the Gates; The Mexican; Say It Isn't So; See Spot Run; Someone Like You; Spy Kids; Tomcats; Traffic

UA Movies at Bayside

38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Pollock; Say It Isn't So; Someone Like You; Tomcats; Traffic

UA MovieWorld

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Chocolat; Exit Wounds; 15 Minutes; Heartbreakers; See Spot Run; Someone Like You; Spy Kids; Tomcats

Staten Island

Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Crouching Tiger, Hidden Dragon; Enemy at the Gates; Exit Wounds; Get Over It; Heartbreakers; Say It Isn't So; See Spot Run; Someone Like You; Spy Kids; Tomcats; Traffic

UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Exit Wounds; Heartbreakers; Someone Like You; Spy Kids; Tomcats

UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Brothers; Enemy at the Gates; Exit Wounds; 15 Minutes; Heartbreakers; Say It Isn't So; See Spot Run; Someone Like You; Spy Kids; Tomcats; Traffic

Museums, Societies, Etc.

BAM Rose Cinemas

30 Lafayette Avenue, Brooklyn (718-623-2770). • "Breaking the Rules: The Cinema of Lars von Trier." 4/5: *The Exhorted* (2000). 4/6: *The Humiliated* (1998). 4/7: *The Element of Crime* (1984). 4/8: *The Kingdom I* (1997). "Renoir: Films of the 30s." 4/9: *Rules of the Game* (1939).

Film Forum

209 W. Houston St. (212-727-8110); \$9. • "Sembene." 4/6-4/8: *Xala* (1974). 4/9-4/11: *Emital* (1971).

Guggenheim Museum

1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org). • "Conversations Between Shadows and Light: Italian Cinematography." 4/4: *Apocalypse Now* (1979). 4/6: *The Conformist* (1970).

The Screening Room

54 Varick St. (212-334-2100); \$9 (\$6 for Sunday brunch patrons). • "Artistic License Film Retrospective." 4/6: *Don't Look Back* (1967); *Moon Over Broadway* (1997). 4/7: *After Life* (1999). 4/8: *The Hours and Times* (1991). 4/9: *Fastpitch* (2000). 4/10: *Luminous Motion* (2000).

Trailers

EVERYBODY SAYS I WANT YOU According to *Variety*, **Woody Allen** is in talks to star in *Trouble With Jerry*, which goes into production after Allen wraps his current projects; he would play a movie star so sought-after that when he refuses to work, the scorned producer finds the next-best thing: a look-alike. **Thomas Hedman** (*King of the North*) is producing.



THEY LOVE LUCY Production starts next week in Manhattan on *I'm With Lucy*, a romantic comedy produced by **Fabien Liron** and **Tim Perell**; the film, starring fresh-faced stars like **Monica Potter** (*Patch Adams*), **Henry Thomas** (*All The Pretty Horses*), and **John Hannah** (*Sliding Doors*), follows the adventures of a newly single woman who comes to New York in search of the perfect mate; **Jon Sherman** directs.

RACE RELATIONS **Halle Berry** has signed on to star with **Billy Bob Thornton** and **Wes Bentley** (*American Beauty*) in *Monster's Ball*, a Lions Gate production that tells the story of a father-and-son team of executioners whose racist values are thrown into question when the father (Thornton) falls in love with a black woman (Berry); **Marc Forster** will direct.



RUNNING ON EMPTY This spring, **Gene Kirkwood** comes to Manhattan to film *The Big Empty*, a mystery that follows a Native American man from Arizona to New York City in search of a past he can't remember; Kirkwood is best known for his production work on films like *Rocky* and *The Pope of Greenwich Village* and as an actor in films like *The Net*; **Rich Gaiti** writes and directs.

SARA CARDACE



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Broadway

Previews and Openings

The Adventures of Tom Sawyer

A new musical based on the novel. \$35-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/26 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Bells Are Ringing

Faith Prince and Mark Kudisch star in the first Broadway revival of this 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. \$50-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/12 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Blast!

Feeling horny? A 60-piece drum corps ought to jazz you up. \$20-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/5 for a 4/17 opening. Through 6/10. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Follies

Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. \$45-\$90. Mon.-Sat. at 8, Wed. and Sat. at 2. In previews for a 4/5 opening. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

One Flew Over the Cuckoo's Nest

Terry Kinney takes his Steppenwolf Theatre production of Ken Kesey's classic to Broadway. Gary Sinise stars as McMurphy in the role that forever cemented Jack Nicholson's wild-man persona. \$30-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. In previews for a 4/8 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "sure-fire flop," *Springtime for Hitler*, in Mel Brook's new musical and sure-fire hit, based on the Oscar-winning 1968 film. Directed and choreographed by Susan Stroman. \$30-\$90. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. In previews for a 4/19 opening. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Now Playing

Aida

The epic musical about the love affair between a Nu-

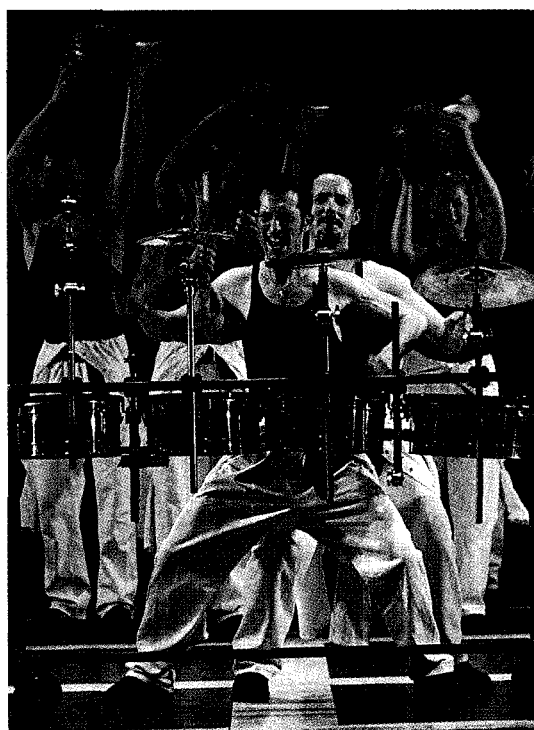
Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews

Horns of Plenty

Bill Clinton's not the only band geek who made good. In Broadway's new **Blast!**, a drum corps of 60 musicians, most in their early twenties, march in geometric patterns, bang on drums, and blow hard on horns while "spinning and tossing unusual implements." It's



enough to make you wonder if there will be a halftime show at intermission. Previews begin April 5. (See "Broadway.")

gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Belle Calaway stars. \$20-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act

The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. \$25-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact

This is billed as a dance play by Susan Stroman and John Weidman, with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) \$55-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Design for Living

Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noël Coward's 1932 ménage à trois comedy, directed by Joe Mantello. \$40-\$65. Tues.-Sat. at 8, Sat. and Sun. at 2. Some early curtains. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. \$45-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Fosse

A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. Ben Vereen and Ann Reinking star, through 4/29. \$65-\$80. Mon., Tues., and Thurs.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. \$31-\$86. Mon.-Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

The Invention of Love

Tom Stoppard's play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. \$30-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Jane Eyre

The new musical adaptation, with contributions from John Carid, Scott Schwartz, John Napier, and Paul

bian slave and a cute Egyptian. Sets and ridiculously fabulous costumes by Bob Crowley. \$25-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun

Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. \$85. Tues.-Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast

Disney's beast is back. \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret

The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). \$25-\$90. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago

It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who

Gordon, \$50-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Judgment at Nuremberg

Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillingher (*Comic Potential, The Price, Night Must Fall*). Maximilian Schell and George Grizzard star. \$29.50-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. \$26-\$86. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

What a story! Just synthesizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) \$20-\$90. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) \$40-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Phantom of the Opera

Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than

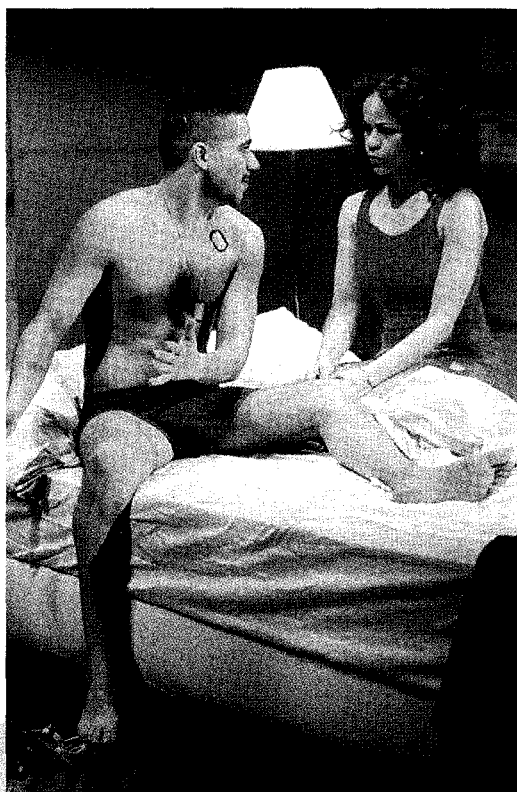
their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) \$24-\$69. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35-\$80. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. \$25-\$80. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).



Opening Actor, Actor!

"One of the first plays I read was *The House of Ramon Iglesia*," recalls actor and LABYRINTH Theater co-founder John Ortiz. "I was in college, and I thought, *Oh my God, this is about me*. It was this great play about a Puerto Rican family." It was also a great beginning to a very productive relationship. Ortiz would perform monologues by the playwright, José Rivera, in workshops, and eventually act in Rivera's *Cloud Tectonics* and *Street of the Sun* and his Pedro Calderón de la Barca adaptation *Sueño*. "That's my playwright!" Ortiz says, laughing. "That's what I say when I'm joking with my friends. I feel really fortunate that he can call me his actor." Now Ortiz will star opposite Rosalie Perez (pictured, with Ortiz) in Rivera's newest work, *References to Salvador Dalí Make Me Hot*, an imagistic drama about a tough-minded Gulf War vet named Benito, his wife, a cat, the moon, and a coyote, opening April 9 at the Public Theater. Ortiz's new role is light-years away from his last stage character, the ranting convict Angel Cruz of *Jesus Hopped the A Train*. "Angel and Benito are polar opposites," he explains. "Angel wore his heart on his sleeve. Everything from inside was displayed on him. Benito is a man's man. He enjoys his beer and sex and work, and he suppresses almost everything." Ortiz avers, "I think this is José's best play so far, and he thinks this is the best I've ever been in one of his plays." The two plan to continue collaborating. "Some people say Shakespeare is their writer, and that's great," Ortiz says, "but they're never going to get a chance to meet their man, work with him, and hang out. I do." (See "Off Broadway.") L.H.

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). \$75. Tues.-Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and creative consultant to these aliens from outer space who knows that reality is really just a collective hunch. The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner.

\$50-\$65. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical

The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Stones in His Pockets

In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. \$30-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant up-town comedy? In Charles Busch's new play, the retired allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. (Simon: 3/13/00.) Starring Linda Lavin, Tony Roberts, and Michele Lee. \$30-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Crimes of the Heart

The first major revival of Beth Henley's play in two decades is directed by Garry Hynes. \$35-\$50. Tues., Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/3 for a 4/16 opening. Through 5/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Dralion

Cirque du Soleil returns. \$43.75-\$85. Tues. and Wed. at 8, Thurs. and Fri. at 5 and 9, Sat. at 4 and 8, Sun. at 1 and 5. Previews begin 4/4 for a 4/12 opening. • Liberty State Park, Jersey City (800-678-5440).

Eula Mae's Beauty, Bait, and Tackle

Former rodeo star Eula Mae sets up shop. \$40. Mon.-Sat. at 8. In previews for a 4/4 opening. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Lackawanna Blues

Ruben Santiago-Hudson's solo show reimagines 1956 Lackawanna, N.Y. \$45. Tues.-Sat. at 8, Sat. and Sun. at 2. Previews begin 4/6 for a 4/14 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Love, Janis

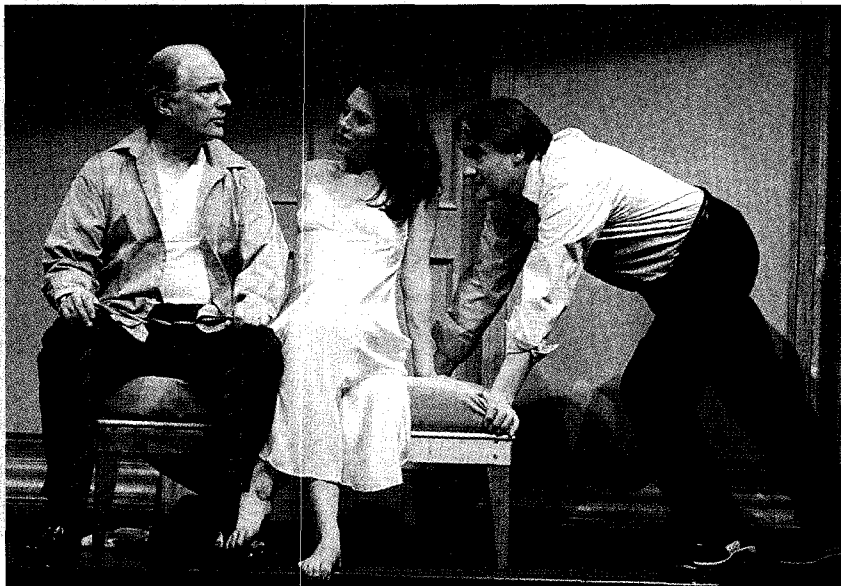
A new bio-musical based on the book *Love, Janis*, by Joplin's sister Laura. \$30-\$75. Tues.-Sun. at 8, Sat. at 2, Sun. at 3. In previews for a 4/22 opening. • Village Theater, 158 Bleecker St. (212-307-4100).

Madame Melville

Macauley Culkin rides some flattering raves back to town after a successful London run in Richard Nelson's drama about a student who's hot for teacher.

The Passion According to Peter

Peter Nichols's *Passion Play*, a discomfiting comedy about an unhappily married couple, their impetuous alter egos, and a home-wrecking younger woman, won the *Evening Standard* award for Best Play when it debuted at the Royal Shakespeare Company in 1981. Since then, it's received a 1983 Broadway production and a recently successful Donmar Warehouse revival. Now it's turning up at the Minetta Lane Theatre, where a cast of stage vets (from left, Simon Jones, Natacha Roi, and John Curless) will get it on, get mad, and get even. In previews for an April 4 opening. (See "Off Broadway.")



\$60-\$65. Mon.-Sat. at 8, Wed. and Sat. at 2. In previews for an April 23 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Misanthrope

A new translation written and directed by Rod McLucas. \$15-\$40. Call for schedule. 4/6-5/27. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Once a Man, Twice a Boy

Joe Lucas presents a solo show that tracks his life from his days in Pennsylvania anthracite mines to his hours at the bedside of his dying father. \$30. Wed.-Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 4/5 for a 4/11 opening. Through 5/13. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

Passion Play

A middle-aged couple is seduced by a young woman in this comedy by Peter Nichols. \$25-\$55. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 4/4 opening. • Minetta Lane Theatre, 18 Minetta La. (212-307-4100).

The Peking Acrobats

Unicycles, spinning plates, and more. \$10-\$25. Call for schedule. 4/6-4/22. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Pilar Rioja/Los Cabellos de Absolón

The legendary flamenco dancer/Pedro Calderón de la Barca's classic. \$25-\$40. In repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

References to Salvador Dalí Make Me Hot

Rosie Perez and the intense John Ortiz star in the New York premiere of José Rivera's imagistic new play. \$45. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews. • The Public Theater, 425 Lafayette St. (212-239-6200).

Saint Lucy's Eyes

The inimitable Ruby Dee stars in Bridgette A. Wimberly's new play set in 1968 Memphis, produced by

the Women's Project. \$36. Tues.-Sat. at 8, Sat. and Sun. at 3. In previews for a 4/12 opening. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Troilus and Cressida

The esteemed founder of the Royal Shakespeare Company, Sir Peter Hall, directs Off Broadway for the first time. \$55. Tues.-Sat. at 8, Sat. and Sun. at 2. Previews begin 4/3 for a 4/15 opening. • American Place Theater, 111 W. 46th St. (212-239-6200).

What You Will

The innovative Moonwork Theater Company returns with a swipe at *Twelfth Night*. \$19. Tues.-Sun. at 8, Sun. at 3. In previews for a 4/5 opening. • Connelly Theater, 220 E. 4th St. (212-279-4200).

A Will of His Own/Andromache

The irrepressible servant Crispin infuriates his tyrant and master in Michael Feingold's new translation of the Jean-Françoise Regnard 1708 comedy. Jean Racine's first successful play. \$28-\$35. Call for schedule. *A Will of His Own* is in previews for a 4/9 opening. *Andromache* previews begin 4/26 for a 5/7 opening. Performances in repertory, through 6/17. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Now Playing

American Rhapsody

A new musical revue of Gershwin's works. \$40-\$55. Wed.-Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Bat Boy: The Musical

Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical. \$20-\$55. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue Man Group: Tubes

Smart silliness. \$45-\$55. Tues.-Thurs. at 8, Fri. at 7

and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bobbi Boland

A new play about a Miss Florida vet. \$30-\$40. Wed.-Mon. at 8, Sat. at 3, Sun. at 7. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

The Book of Liz

In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish takes a road trip. \$35. Mon.-Fri. at 8, Sat. at 7 and 10. Through 5/5. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Boy Gets Girl

A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). \$55. Tues.-Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Cartas: A Nun in Love

Based on *Les Lettres d'une Religieuse Portugaise* and translated and performed by Myriam Cyr, this show tells the true story of a nun in seventeenth-century Portugal who is seduced and abandoned by a French cavalry officer. \$35-\$45. Tues.-Sat. at 8, Sun. at 4. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Code of the West

Mark R. Giesser wrote and directs this comedy about Joshua A. Norton, who proclaimed himself Emperor of the United States in 1859 San Francisco. \$40. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • McGinn/Cazale Theater, 2162 Broadway (212-279-4200).

De La Guarda

A show that's part carnival, part rock concert, and almost entirely airborne. \$37.50-\$45. Tues.-Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends

Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. \$30-\$65. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Very fun. \$39. Wed.-Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith

Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act. \$30. Thurs.-Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

The Fantasticks

The musical perennial. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update. \$49.50. Mon. and Wed.-Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed

For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) \$45. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. \$49.50-\$55. Mon., Tues., Thurs.-Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Will Bear Witness

This world premiere dramatizes the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign. \$15-\$25. Call for schedule. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

If It Was Easy

A Broadway producer and a gossip columnist concoct a musical about Sinatra. \$55-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

In Dreams and Gimpel

David Margulies stars in the adaptation of two stories from Isaac Bashevis Singer and Delmore Schwartz. \$25. Tues.-Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • The Maverick Theatre, 307 W. 26th St. (212-239-6200).

Late Nite Catechism

Maripat Donovan as a parochial-school-teaching nun. \$40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Let a Hundred Flowers Bloom

David Zellnik's new comedy. \$15. Tues.-Sat. at 8. • Center Stage, 48 W. 21st St.

Lobby Hero

Soon after making the year's best movie, *You Can Count On Me*, Kenneth Lonergan delights us with his irrepressible *Lobby Hero*, confirming him as a comic wizard. To have written those and the unforgettable *This Is Our Youth* would have lasted many authors a lifetime, but with Lonergan we get the feeling of a life force just getting into full swing. (Simon: 3/26/01.) \$45. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 4/15. • Playwrights Horizons' Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).

The London Cuckolds

Women are on top in Edward Ravenscroft's comedy. \$15. Thurs.-Sat. at 8, Sat. at 2, Sun. at 7. • Blue Heron Arts Center, 123 E. 24th St. (212-290-1595).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. \$40. Wed.-Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Mnemonic

This 1999 London Drama Critics Award winner by Theatre de Complicite looks to be an experimental theater addict's delight. \$55. Tues.-Sat. at 8, Sat and Sun. at 2, Sun. at 7. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment. \$55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a musical revue, but without pants. \$45-\$65. Mon., Wed.-Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

New Yorkers

A musical collage inspired by Gotham. \$50. Tues.-Sun. at 7:30, Sat. and Sun. at 3. Through 4/8. • Manhattan Theatre Club's Stage II, 131 W. 55th St. (212-581-1212).

No Niggers, No Jews, No Dogs

John Henry Redwood's play tells the story of Mattie Cheeks, an African-American woman living in a racially divided town in 1949, who befriends a Jewish scholar. \$40-\$45. Wed.-Mon. at 8, Sat. at 2:30, Sun. at 3. • Primary Stage, 354 W. 45th St. (212-333-4052).

Now That Communism Is Dead, My Life Feels Empty

Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters. \$15. Tues. and Fri.-Sun. at 8. Through 4/29. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Nuyorican Voices

Celebrating its thirty-fifth anniversary, Intar offers the

premiere of three plays by award-winning Latino playwrights (José Rivera, Edwin Sanchez, and Migdalia Cruz) performed in repertory. \$20 for one show, \$45 for all three. Tues.-Sun. at 8, Sat. and Sun. at 3. Through 4/22. • Intar 53 Theatre, 508 W. 53rd. (212-279-4200).

Our Sinatra

A tribute to Ol' Blue Eyes. \$50-\$100. Mon.-Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

P.S. 69

Gay substitute teacher by day, exotic dancer by night. Susan Jeremy stars in this comedy about her experiences in a New York public school. \$25. Thurs.-Sat. at 8, Sun. at 2. Through 4/29. • Theatre-Studio, Inc., 750 Eighth Ave., at 46th St. (212-279-4200).

Perfect Crime

The long-running thriller. \$35. Mon. and Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Picture of Dorian Gray

Joe O'Byrne's adaptation of Wilde's classic. \$35-\$40. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 5/6. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Play About the Baby

Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. \$25-\$60. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Rashomon

Pan Asian Rep presents a new adaptation of the Ryunosuke Akutagawa story that was immortalized on film. \$30-\$45. Wed.-Sat. at 8, Sat. and Sun. at 2:30. • West End Theatre, 263 W. 86th St. (212-279-4200).

Saved

Originally banned after its London premiere in 1965, Edward Bond's play about life in a working-class London suburb returns to New York. \$45. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theatre, 111 W. 46th St. (212-239-6200).

Servicemen

Two night crawlers in World War II-era New York

fight for the attention of departing servicemen. \$25-\$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • St. Clement's, 423 W. 46th St. (212-279-4200).

Six Goumbas and a Wannabe

Vincent Gogliormella's new comedy about Brooklyn buddies. \$37.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Cap 21 Theater (212-239-6200).

A Skull in Connemara

The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by the talented playwright Martin McDonagh. \$55. Tues.-Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/20. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Starmites 2001

A musical sci-fi adventure. \$15-\$19. Wed.-Sat. at 8, Sat. and Sun. at 3. • Theatre 3, 311 W. 43rd St. (212-206-1515).

Stomp

As the title implies, a loud, aggressive show. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Subject Was Roses

A revival of Frank D. Gilroy's Pulitzer Prize-winning drama. \$15-\$40. Call for schedule. Through 4/29. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Summer Cyclone

Nela Wagman's new drama. \$15. Tues.-Sat. at 8, Sun. at 3. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

The Syringa Tree

Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the often reckless violence of Apartheid. \$49.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Ten Unknowns

In the latest offering from Jon Robin Baitz, Donald Sutherland plays a seventysomething painter whose hermitage in Mexico is disturbed by three visitors: Justin Kirk, Julianna Margulies, and Denis O'Hare. Daniel Sullivan (*Proof, Dinner With Friends*) directs. \$50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Theater of Light

The return of the legendary light artist Rudi Stern's visual fantasia, which features thousands of hand-painted images combined with light and music. \$20. Wed. and Sun. at 8, Thurs.-Sat. at 8 and 10. Through 4/14. • Flamboyant Theatre, 107 Suffolk St. (212-279-4200).

Tony n' Tina's Wedding

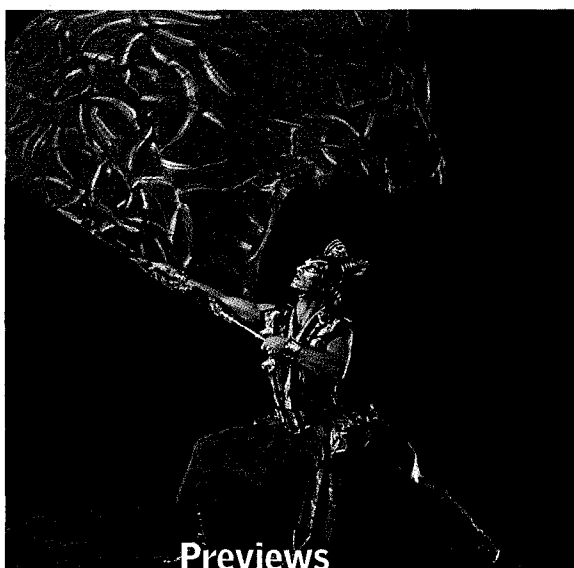
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. \$67.50-\$80. Thurs.-Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Up Against the Wind

Michael Develle Winn's new play investigates the life of the late rapper Tupac Shakur. Rosemary K. Andress directs. \$45. Tues.-Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Urban Zulu Mambo

A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor exploring issues like homelessness and love, as performed by author-actress Taylor. \$47.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).



Previews

Those Clowns Across the Hudson

The rapidly expanding Cirque du Soleil art-house-circus franchise has staked out permanent runs at two Las Vegas casinos and Disney World. Now the improbably successful company brings *Dralion*, its newest production, to Liberty State Park, so you can sample a taste of Paris via Vegas via Jersey. Previews begin April 4. (See "Off Broadway.")

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dagouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, a new drama by Jorge González, the winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

Bacchae 2.1/A Mouthful of Birds

New York premieres of two versions of Euripides' classic play by Caryl Churchill and Charles L. Mee Jr. Wed.-Mon. at 7, Sat. and Sun. at 3. Call for complete schedule. • The Flea Theater, 41 White St. (212-246-2407).

Dirty Stuff

Jonny McGovern's solo show. \$10. Sun. at 10. • Fez Under the Time Café, 380 Lafayette St. (212-462-9077).

Jennie Richee

A talented range of theater folk, including Mac Wellman (*Fnu Lnu*) and Bob McGrath, stage a multimedia exploration into the life and works of the fascinating outsider artist Henry Darger. \$20. Call for schedule. 4/6-4/14. • The Kitchen, 512 W. 19th St. (212-255-5793).

Juilliard Drama Division's 2001 Repertory Season

4/3-4/6: *The Memorandum*. \$15. All performances begin at 8. • Juilliard Box Office, 60 Lincoln Center Plaza (212-769-7406).

Killer Midgets

A minor work. \$15. Thurs.-Sat. at 8, Sun.-Mon. at 7. 4/5-4/29. • Pelican Studio Theatre, 750 Eighth Ave. near 46th St. (212-502-8649).

Monday Night Magic

Internationally known magicians pull rabbits from hats and coins from your ears. \$25-\$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono

An inventive improvisatory play set in a barlike environment. \$12. Thurs.-Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Possessed

Based on Dostoevski's novel, a musical play with dance and puppets by Robert Lyons and Kristin Marting (HERE's executive director and co-founder). \$15. Wed.-Sun. at 8:30. Through 4/21. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

Reverend Billy's Spring Revival

Reverend Billy and his twenty-voice gospel choir preach and pray about relevant topics. Don't miss them. \$12-\$20. Call for schedule. • 45 Bleeker Theater, 45 Bleeker St. (212-529-4530).

Shelf Life

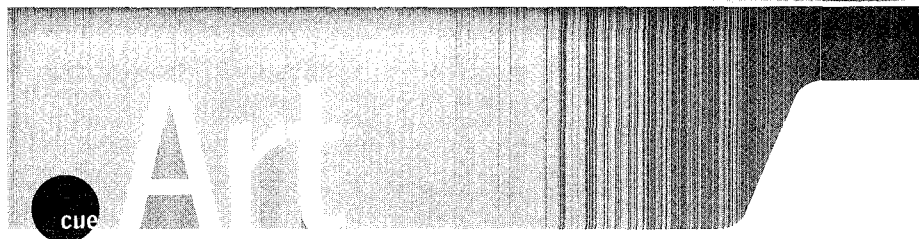
The wild Big Art Group (*Clearcut, Catastrophe!*) returns. \$15. Thurs.-Sat. at 8. Through 4/28. • KGB, 85 E. 4th St. (212-777-726-1161).

The Trail of Her Inner Thigh

A multilingual tale of a man and four women. \$15. Tues.-Sat. at 8. • LAByrnth Theater Company, 48 W. 21st St. (212-905-0593).

Urinetown

Reminiscent of the B-grade sci-fi flick *Ice Pirates*, this absurdist musical comedy depicts a world gone wrong, in which water is worth its weight in gold. When an evil government bans private toilets, an evil corporation charges New York's denizens outrageous fees for the use of its port-a-potties. John Rando directs John Collum and other theater vets who must all crave a good dose of satire by now. \$25. Mon., Wed.-Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 5/13. • American Theater of Actors, 314 W. 54th St. (212-239-6200).



Galleries

Solos

Madison Avenue and Vicinity

Fritz Bultman

An in-depth exploration of the artist's work through four different mediums: painting, sculpture, collage, and drawing; through 4/28. • Schlesinger, 24 E. 73rd St. (212-472-6519).

Willem de Kooning

Large-scale drawings dating from the mid-sixties to the early eighties; through 4/21. • Mitchell, Innes & Nash, 1018 Madison Ave. (212-744-7400).

Jean Dubuffet

Late paintings by the French artist; through 4/28. • Werner, 4 E. 77th St. (212-988-1623).

Dan Flavin/Donald Judd

A two-gallery exhibition of sculpture and works on paper by both Minimalist artists; through 5/25. • At Castelli, 59 E. 79th St. (212-249-4470), and Alexander, 59 Wooster St. (212-925-4338).

Suzan Frecon

Recent abstract paintings; through 4/28. • Markey, 42 E. 76th St. (212-517-9892).

James Havard

New encaustic paintings; through 4/21. • Stone, 113 E. 90th St. (212-987-1655).

Neil Jenney

Paintings made between 1969 and 1970 that use text and images of landscape, animals, and figures pared down to their most essential colors and forms to explore such themes as technological progress, emotion, and survival; through 4/14. • Gagosian, 980 Madison Ave. (212-744-2313).

Graham Nickson/Jilaine Jones

New paintings of landscapes and figures by the director of the New York Studio School/Sculptures in plaster, wood, and iron that suggest a narrative or chanced-upon environment; through 4/28. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Jim Peters

New constructions inspired by the artist's travels in the south of France; through 4/28. • CDS, 76 E. 79th St. (212-772-9555).

Sean Scully

Recent paintings and photographs on the theme of light and gravity; through 4/28. • Knoedler & Company, 19 E. 70th St. (212-794-0550).

Houghton Cranford Smith

Landscape paintings by the American artist (1887-1983) who abandoned Impressionism in 1930 for the Purist style of his French mentors Amédée Ozenfant and André L'hôte; through 5/12. • York, 21 E. 65th St. (212-772-9155).

Gerard Titus-Carmel

Recent collages and paintings from the series, "Quartiers d'Hiver"; through 4/28. • Cadé, 1045 Madison Ave. (212-737-7206).

57th Street Area

Christian Boltanski/Jeff Wall

New photographs and sculpture/New backlit light-box works. Through 4/14. • Goodman, 24 W. 57th St. (212-977-7160).

Will Cotton

New paintings of close-up views of desserts; through 5/5. • Boone, 745 Fifth Ave. (212-752-2929).

Bruce Dorfman

New assemblage paintings inspired by the artist's recent stay in Italy; through 4/21. • Reece, 24 W. 57th St. (212-333-5830).

Edited by Edith Newhall

Marcel Duchamp

Objects, texts, photographs, and drawings dating from the 1920s to the 1960s that trace the artist's preoccupation with the display, collection, and exhibition of art; through 5/5. • Zabriskie, 41 E. 57th St. (212-752-1223).

Friedel Dzubas

A selection of the late artist's abstract paintings from the sixties, depicting reductive shapes against broad fields of color; through 4/21. • Ameringer/Howard, 41 E. 57th St. (212-935-1110).

Valerie Hird

Paintings that weave images of landscapes and textile patterns; through 4/28. • Haime, 41 E. 57th St. (212-888-3550).

Barbara Kassel

Paintings on panels, painted boxes, and bottles that navigate viewers into a hushed, meditative realm; through 4/28. • Davidson, 41 E. 57th St. (212-759-7555).

Annette Lemieux

Photo murals, framed photographs, and hairpiece hangings inspired by the artist's own experiences, among them gardening, snorkeling, and running into neighborhood children with fantastic hairdos; through 4/14. • McKee, 745 Fifth Ave. (212-688-5951).

Robert Mangold

Recent monochromatic paintings that contain a spiraling, curving, or reverse-curving drawn line; through 4/21. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Joan Hernández Pijuan

Heavily impastoed monochromatic paintings with drawings scratched into their surfaces; through 4/28. • Barquet, 41 E. 57th St. (212-644-9090).

Sean Scully/Kate Shepard

New works on paper, including watercolors, a pastel, and a series of large-scale photographs/A wall painting and a series of drawings. Through 4/21. • Lelong, 20 W. 57th St. (212-315-0470).

Alexis Smith

New collages by the Los Angeles artist; through 4/21. • Rubin/Van Doren, 730 Fifth Ave. (212-445-0444).

Ann Sperry

Recent collage monotypes; through 4/21. • Kraushaar, 724 Fifth Ave. (212-307-5730).

Altoon Sultan

Recent oil and egg-tempera paintings of northern Vermont, Louisiana, and Turkey; through 4/21. • De Nagy, 724 Fifth Ave. (212-262-5050).

Christian Vincent

New narrative oil paintings by the L.A.-based artist; through 4/21. • Forum, 745 Fifth Ave. (212-355-4545).

William Wood

Paintings of labyrinthine patterns that suggest such natural phenomena as flowing lava and rocks; through 4/21. • Danese, 41 E. 57th St. (212-223-2227).

SoHo and TriBeCa

Haluk Akakçe

An animated walk-in painting that transports the viewer into a fusion of painting, video, and architecture; through 4/28. • Deitch Projects, 76 Grand St. (212-343-7300).

Donald Baechler

New large-scale collage paintings; through 4/14. • Shafrazi, 119 Wooster St. (212-274-9300).

Hans Breder

Sculpture and photographs from the sixties and seventies by this Conceptual artist who founded the University of Iowa's Intermedia Program and whose stu-

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Photography

The Long Good-bye

Between 1963 and 1966, the photographer **Peter Moore**, a tireless documenter of New York's avant-garde art performances, made more than 30 visits to the old Pennsylvania Station. But he never left town: The station did, demolished and carted off amid protests that haunt aesthetes to this day. During the course of the drawn-out debacle, Moore used 35-mm. and view cameras to record the fade-out of Charles McKim's Beaux Arts masterpiece, which opened to the public in 1910 (McKim, who died in 1908, never saw it completed). After Moore's death in 1993, his wife and archivist Barbara Moore, an art historian and rare-book dealer, dusted off the negatives that Moore had stored away. The result is *The Destruction of Penn Station: Photographs by Peter Moore* (distributed by Art Publishers; \$40), a book she edited that's guaranteed to shock those who've known only the station's undistinguished replacement. Peter Moore's light-filled paeans to preservation (right, the Roman-influenced station's Seventh Avenue entrance on September 6, 1965) can also be seen at Keith De Lellis Gallery (47 East 68th Street; through May 12) alongside anonymous photographs documenting the construction of Grand Central Terminal in 1911 and 1912. E.N.

dents included Ana Mendieta and Charles Ray; through 4/14. • Albus, 25 Thompson St. (212-966-1758).

Eduardo Costa

Wall pieces and freestanding works made up of layers of acrylic paint applied with a brush and spatula; through 4/28. • De Torres, 140 Greene St. (212-431-5869).

Ron Ehrlich

New paintings that depict traces of the human figure; through 5/1. • Haller, 560 Broadway (212-219-2500).

Dan Flavin/Donald Judd

A two-gallery exhibition of sculpture and works on paper by both artists; through 5/25. • At Alexander, 59 Wooster St. (212-925-4338), and Castelli, 59 E. 79th St. (212-925-4338).

Tamara Gonzales

A mixed-media installation influenced by East Asian and Mexican vernacular decoration; through 4/28. • Pelavin, 13 Jay St. (212-925-9424).

Richard Kalina

New paintings and drawings of patterns constructed in sequential procedures of mark-making, collaging, masking, removing, and painting; through 4/21. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Paul Laffoley

Seven new paintings from the artist's "Portaling" series, each of which articulates a portal indicating utopian possibilities; through 4/21. • Kent, 67 Prince St. (212-966-4500).

Manfred Pernice

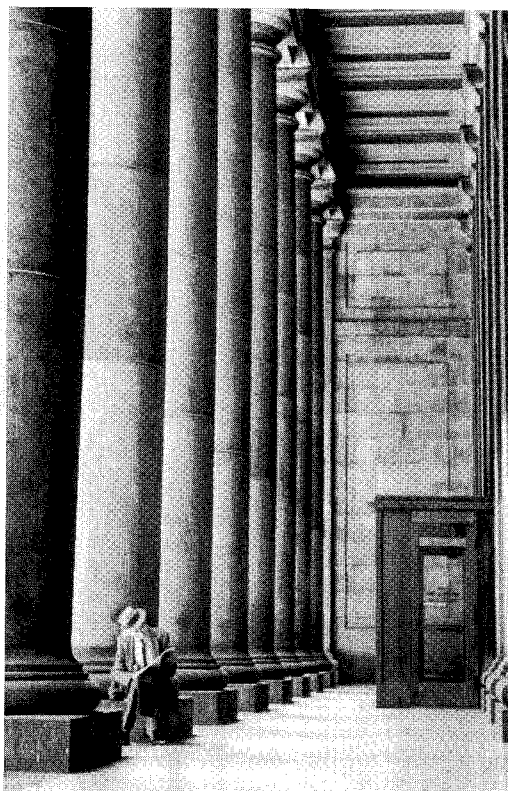
Two installations based on the history of a sausage maker who left Wehen, the artist's hometown in Germany, more than 100 years ago to make his fortune in Milwaukee; through 4/22. • Kern, 558 Broadway (212-965-1706).

Joseph Raffael

New monumental watercolors of the artist's gardens and birds; through 5/6. • Hoffman, 429 W. Broadway (212-966-6676).

Bill Saylor

Paintings that mix images of logos, tabloid headlines, and texts from scientific journals with swaths of gestural abstraction; through 4/28. • Koenig, 359 Broadway (212-334-9255).



Andy Warhol

Paintings and drawings of kitchen knives from the artist's "Knives" series of 1981-82; through 4/14. • Sperone Westwater, 121 Greene St. (212-431-3685).

Terry Winters

Sixty new paintings from the series "Set Diagram" displayed in a site-specific installation by the architect Rem Koolhaas; through 4/28. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Frédéric Bruly Bouabré

The first New York gallery exhibition of the 80-year-old Ivory Coast artist's poetic colored drawings that reflect his life and the people around him, including photographs of Bouabré by the French photographer Philippe Bordes; through 4/22. • Sikkema, 530 W. 22nd St. (212-929-2262).

Walker Evans/Philip Pearlstein

Vintage photographs of the exhibition "African Negro Art" that was held at the Museum of Modern Art in 1935/Figurative paintings from the past two years. Through 4/21. • Miller, 524 W. 26th St. (212-366-4774).

Joanne Greenbaum

Paintings that depict circles, spirals, lines, and blocks of

color that undermine the sense of gravity associated with the history of painting; through 4/28. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Rachel Harrison

A cardboard maze containing photographs that document a house in Perth Amboy, New Jersey, in which the Virgin Mary was said to have appeared in an upstairs window; through 4/27. • Greene Naftali, 526 W. 26th St. (212-463-7770).

Gary Hume

Enamel-on-aluminum paintings and painted bronze "Snowman" sculptures executed over the past year; through 4/21. • Marks, 523 W. 24th St. (212-243-0200).

Ray Johnson

Collages, mail art, texts, and drawings from the artist's estate that have never been previously exhibited; through 4/21. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Hector Leonardi

Abstract paintings; through 4/28. • Steele, 547 W. 27th St. (212-736-5565).

Damian Loeb

New paintings that depict figures in dark, mysterious circumstances; through 5/5. • Boone, 541 W. 24th St. (212-752-2929).

David Lowe

Paintings of Italian landscapes; through 4/28. • Coploff, 508 W. 26th St. (212-741-1149).

Takashi Murakami

New paintings that further expound on the artist's idea of "Superflat," a style of painting that combines images from Japanese pop culture with traditional *nihonga* painting; through 4/14. • Boesky, 535 W. 22nd St. (212-680-9889).

Beverly Pepper

New stone sculptures; through 4/28. • Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Ilona Rich

Carnavalesque sculptures painted with stripes and portraits culled from mass media, plus a line of surreal clothing of the artist's own design; through 4/28. • Mansion, 547 W. 27th St. (212-505-7055).

Jacques Roch

Paintings and a video that tell the story of the metamorphosis of a teenage girl into a unicorn; through 4/21. • Foster, 529 W. 20th St. (212-229-0044).

Nancy Rubins

Multilayered and overlapping drawings that wrap around corners, climb to the ceiling, and extend outward from the wall; through 4/21. • Kasmin, 293 Tenth Ave. (212-563-4474).

Jenny Scobel

Pencil drawings of pensive women against background scenes culled from cartoons of the thirties and forties; through 4/28. • Erben, 516 W. 20th St. (212-645-8701).

Jim Shaw

Recent paintings, sculpture, and drawings inspired by the artist's dreams; through 4/21. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Mark Sheinkman

Paintings using variations of single colors to illusionistic effect; through 4/14. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Richard Smith

Recent paintings that use the grid as a template for quirky color combinations and to set off a play between hard and soft edges; through 4/21. • Grimm, 505 W. 28th St. (212-564-7662).

Al Souza

Paintings made entirely from jigsaw-puzzle pieces; through 4/21. • Cowles, 537 W. 24th St. (212-925-3500).

Terry Winters

Drawings executed over the past five years that continue the artist's interest in exploring and mapping complex kinds of order, chaos, gravity, and speed through the abstract use of color, line, and volume; through 4/28. • Marks, 523 W. 24th St. (212-243-0200).

Betty Woodman

Two new large-scale ceramic installations; through 4/28. • Protetch, 511 W. 22nd St. (212-633-6999).

Other

Tobi Kahn

Paintings, drawings, and sculptures that depict forms based on heads; through 4/26. • Pratt Institute, 200 Willoughby Ave., Brooklyn (718-636-3517).

Sun K. Kwak

Site-specific drawings that incorporate the gallery's fountain and waterfall; through 6/3. • Queens Museum of Art at Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights (718-899-0700), Mon.-Fri. 7-7, Sat. 10-4.

Group Shows

Madison Avenue and Vicinity

Roth Horowitz

Photographic book-works from the seventies by Arai, Boltanski, Dimitrijevic, Gilbert & George, Le Gac, others; through 4/28. • 160a E. 70th St. (212-717-9067).

Sculpture Center

"Once, Then Something," sculpture that incorporates ephemeral elements, by Brandmeier, Finch, Pétursson, Signer, Zausner; through 4/28. • 167 E. 69th St. (212-879-3500).

57th Street Area

Friedman

"Masters of Clay," a look into the aesthetics of ancient Japan through the work of five major Japanese ceramicists from Kyoto; through 4/28. • 32 E. 67th St. (212-794-8950).

Rosenfeld

"Out of the Fifties—Into the Sixties," a celebration of figurative expressionism in the fifties and sixties, with works by Delaney, Golub, Johnson, Muller, Thompson; through 5/5. • 24 W. 57th St. (212-247-0082).

SoHo and TriBeCa

Apex Art

"In/SITE/Out: Inquiries into Social Space," works Exit Art

Works in various media that explore the notion of danger, by Chambers, Green, Morales, MacMurtrie, Seubert, others; through 5/19. • 548 Broadway (212-966-7745).

O.K. Harris

Five one-person exhibitions of works by Bechtle, Kagan, Constantine, Onyshko, Fox; through 4/28. • 383 W. Broadway (212-431-3600).

Chelsea

Kempner

"Minimalennialism," a collection of the twenty-first century's most celebrated Minimalists, including works from Ellsworth Kelly, Sol Lewitt, Julia Mangold, Wes Mills, and others; through 5/5. • 501 W. 23rd St. (212-206-6872).

Liebman Magnan

"Do You Have Time?," works by Alijs, Buvoli, Carroll, Horowitz, Sterbak, others; through 4/14. • 552 W. 24th St. (212-255-3225).

Van Alen

"Architecture + Water," an exhibition exploring the ways in which architecture can respond to the natural waterfront, featuring designs by MVRDV, Holl, Diller+Scofidio, Foreign Office, and Alsop+Stormer; through 9/1. • 30 W. 22nd St. (212-924-7000).

White Columns

"Painting/Not Painting," works by Cooper, Giersbach, Kötting, Lichtenstein, Ross, Starr, others; through 4/22. • 320 W. 13th St. (212-924-4212).

Other

CUNY Graduate Center

"Elective Affinities: Prints by Manet and Goya." An exhibition examining the role played by printmaking in the oeuvres of Goya and Manet, featuring etching and lithographs from the collections of the

Arthur Ross Foundation and the New York Public Library; through 4/17. • 365 Fifth Ave. (212-817-7170).

Lehman College

"Lisa Corinne Davis: Index." Works that mix collages, painting, and drawings to probe the complexities of race, culture, and history; through 5/8. • "Contemporary Masks From the Kuba Region of Congo"; through 5/18. • Bedford Park Blvd. West, Bronx (718-960-8731).

Photography

Richard Barnes

Images that focus on the process of nest-making and collecting, using birds' nests from the collection of the Western Foundation of Vertebrate Zoology in Camarillo, California; through 4/7. • Urbach, 526 W. 26th St. (212-627-0974).

Benrubi

Images of nightlife by Brassai, Cartier-Bresson, Frank, Papageorge, Weegee, others; through 4/15. • 52 E. 76th St. (212-517-3766).

Oliver Boberg

Images of "skies" constructed by the artist from cotton, dry ice, and Plexiglas sheets; through 4/28. • Morris, 465 W. 23rd St. (212-727-2752).

Bill Brandt

A retrospective of vintage prints by the English photographer (1904-83) whose work included photojournalism, portraiture, abstracted nudes, and landscapes; through 5/5. • Houk, 745 Fifth Ave. (212-750-7070).

Kate Breakey

Large painted photographs of birds from

Retrospective

Parkett Here

It's unfamiliar to outsiders, but art people are slavishly devoted to *Parkett*, the Zurich-based journal of "art and ideas" founded in the early eighties to establish a bridge

between the American and European art communities. Now you can see why for yourself:

Collaborations With Parkett: 1984 to Now brings together some 150 smallish works—project, prints, photographs, multiples (above, Damien Hirst's *What Goes Up Must Come Down*, 1994), etc.—that were commissioned by the journal in collaboration with an artist or artists. All were recently acquired by the Museum of Modern Art and proceed from the Neo-Expressionist movement of the eighties to the more contemporary efforts of Elizabeth Peyton and Kara Walker. At MOMA, 11 West 53rd Street; April 5 through June 5.

the series "Small Deaths"; through 4/21. • Saul, 535 W. 22nd St. (212-627-2410).

Marjorie Content

Photographs taken between 1931 and 1935 on trips to Bermuda and New Mexico with Georgia O'Keeffe; through 4/28. • Washburn, 20 W. 57th St. (212-397-6780).

De Lellis

Photographs by Peter Moore documenting the demolition of Penn Station between 1963 and 1966, and group of photographs showing the construction of Grand Central Station between 1911 and 1912 that were recently discovered in the estate of Eben Robison, an engineer who worked for Balcom & Darrow, a firm involved in the station's construction; through 5/12. • 47 E. 68th St. (212-327-1482).

Liz Deschenes

Photographs that use the "blue screen" process of compositing; through 4/7. • Kreps, 516a W. 20th St. (212-741-8849).

Patricia Heal

Large, almost gargantuan, photographs of recumbent female nudes; through 4/28. • Rice, 325 W. 11th St. (212-366-6660).

Candida Hofer

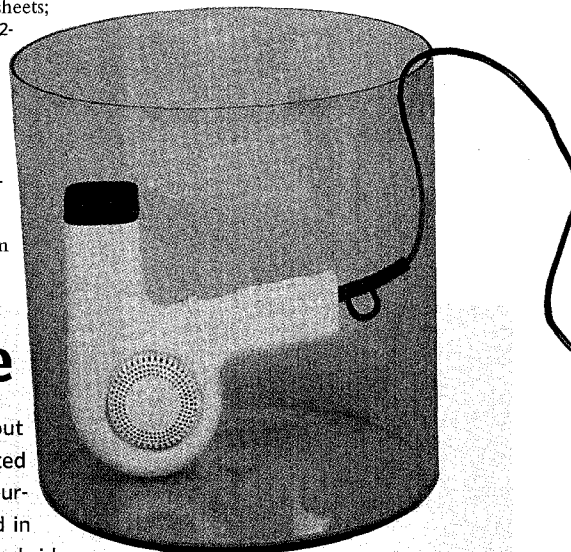
Large-scale square photographs that document the physical and historic layers of public buildings; through 5/15. • Sonnabend, 536 W. 22nd St. (212-627-1018).

ICP

"Behind Closed Doors: The Art of Hans Bellmer." A survey of photographs and works in other media from the twenties and thirties by the Surrealist known for his erotic, lifelike images of dolls; through 6/10. • "Kiki Smith: Telling Tales." The first museum exhibition devoted exclusively to the artist's photographs, digital prints, and video projections; through 6/10. • "Dear Friends: American Photographs of Men Together, 1840-1918." Daguerreotypes, ambrotypes, tintypes, and early paper prints whose images of men together suggest a surprisingly broadminded attitude toward intimacy between men; through 6/10. • 1133 Ave. of the Americas (212-860-1777).

Justine Kurland

A group of new color photographs that envelope the viewer in a contemporary fantasy of the road trip;



through 4/14. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Richard Prince

Photographs taken between 1977 and 1979 that initiated the artist's exploration of ideas about "the original" and "authorship"; through 4/20. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Liz Rideal

Collages of original photo-booth strips that the artist enlarges; through 4/28. • Schoormans, 508 W. 26th St. (212-243-3159).

Thomas Roma

Recent photographs from the series "Seen and Unseen" that contrast the rural landscape with the urban cityscape; through 5/5. • Meyerowitz, 580 Broadway (212-625-3434).

Ursula Schulz-Dornburg

Photographs of architectural shelters created for people in transit; through 4/14. • Neuhoof, 41 E. 57th St. (212-838-1122).

David Vestal

Black-and-white photographs of New York, Chicago, and Connecticut that capture still moments in otherwise restless cities; through 4/28. • Mann, 210 Eleventh Ave. (212-989-7600).

Wols

Still lifes, portraits, abstractions, and fashion work from the thirties by the German artist (1913–1951) who worked in Paris and was part of the *Informel* movement; through 4/21. • Ubu, 16 E. 78th St. (212-794-4444).

John Yang

Photographs of sepulchral portraits on old tombstones in the Mount Zion cemetery in Maspeth, Queens; through 5/15. • Stevenson, 338 W. 23rd St. (212-352-0070).

Museums

American Craft Museum

"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); \$5, \$2.50 students and seniors.

American Museum of Natural History

"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10–5:45, Fri. and Sat. 10–8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

Bard Graduate Center for Studies in the Decorative Arts

"Women Designers in the U.S.A., 1900–2000"; through 4/8. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); \$2, \$1 students and seniors.

Brooklyn Museum of Art

"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • "Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; through 4/29. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; \$4, \$2 students and seniors.

China Institute

"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; \$3, \$2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Thurs. 10–9 (5–9, free admission); \$8, \$3 students and seniors.

Dahesh Museum of Art

"Gérôme & Goupil: Art and Enterprise." An exhibition exploring the mutually advantageous partnership between the nineteenth-century painter Jean-Léon Gérôme and his art dealer/publisher Adolphe Goupil; through 5/5. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts

"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British

artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; \$6, \$3 students and seniors.

Drawing Center

"Metamorphoses and Transformation: The Drawings of Rosemarie Trockel." The first New York museum exhibition of the German artist's drawings, organized by the Musée National d'Art Moderne, Centre Pompidou, Paris; through 4/7. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700), Tues.–Sat. 10–6, Sun. 1–6; \$7, \$5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"The First Steps: Emerging Artists From Japan." Works by seven Japanese artists who won a competition judged by an international panel; through 4/14. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; \$2.50 suggested donation.

Solomon R. Guggenheim Museum

"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifests itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • "The Global Guggenheim: Selections From the Extended Collection." Approximately 175 works from the museum's collection, including paintings, sculpture, and works on paper spanning Impressionism through Pop Art; through 4/22. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; \$12, \$8 students and seniors.

Japan Society

"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; \$5, \$3 students and seniors.

Jewish Museum

"Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, pay what you wish); \$8, \$5.50 students and seniors.

Metropolitan Museum of Art

"William Blake." The first American exhibition of works in all media by the British Romantic artist (1757–1827), including drawings, paintings, prints, and illuminated books; through 6/24. • "Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral."

Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Sultan 'Ali of Mashhad, Master of Nasta Liq." Examples of calligraphy by the master of *nasta liq*, the writing style likened to flying geese that was favored in fifteenth- and sixteenth-century Iran for poetical texts; through 4/22. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the U.S.; through 4/22. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); \$10, \$5 students and seniors.

Morgan Library

"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; \$8, \$6 students and seniors.

El Museo del Barrio

"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; \$4, \$2 students and seniors.

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; \$5, \$2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfl, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage

"Citizens Betrayed: The Hungarian Forced Labor Battalions/1939–1945." Photographs, memorabilia, and artifacts on loan from the Sydney Jewish Museum; through 9/3. • 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. and the eve of Jewish holidays 9–3, closed Sat. and Jewish holidays; \$7, \$5 students and seniors.

Museum of Modern Art

"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; through 5/15. • "Worksppheres." An exhibition examining the changing nature of the workplace and the role of design in creating solutions to accommodate such changes, including works from LOT/EK architecture, the MIT Media Laboratory, Digital Image Design, IDEO, Jongeriuslab, and others; through 4/22. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "Collaborations With Parkett: 1984 to Now." An exhibition celebrating the museum's recent acquisition of artworks commissioned by Parkett, the contemporary journal of art and ideas; 4/5-6/5. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; through 6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; through 6/5. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York

"Art at the Table: Lotos Club State Dinner Menus, 1898-1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarragh." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

Museum of the Fashion Institute of Technology

"Work in Uniform: Dressed for Detail." A survey of twentieth-century uniform design, including examples of outfits for waitresses, UPS workers, flight attendants, police, Playboy bunnies, and others; through 4/17. • "Dreaming in Print: A Decade of *Visionaire*." An exhibition covering the first ten years of the multi-format magazine of fashion and art; through 4/21. • "Belgian Fashion Design: Antwerp Style." A survey of modern Belgian fashion de-

sign as seen through more than 100 clothing ensembles dating from 1982 to the present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; \$5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); \$6, \$3 artists, students, and seniors.

New York Public Library

"Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

P.S. 1 Contemporary Art Center

"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani: 1965-2001." The first U.S. retrospective of work by the Italian artist known for his elaborate installations and *tableaux vivants* (living paintings); through 5/6. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S.1's outdoor sculpture gallery; through 5/20. • "Almost Warm and Fuzzy: Childhood and Contemporary Art." Works that address childhood by more than 30 American and international contemporary artists, among them Mike Kelley, Jeff Koons, Laurie Simmons, and Tim Rollins and K.O.S.; through 4/8. • "Erik Steinbrecher: Couch Park." An installation of new works on paper by the Swiss artist; through 4/8. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; \$5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not a Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; \$5, \$2.50 students and seniors.

Whitney Museum of American Art

"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including installations, video, animation, photography, and sound pieces; through 6/10. • "Data Dynamics." Five new works of Internet art; through 6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things

Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Auctions

Christie's

4/5 at 10 and 2: "Rugs." On view from 3/31. 4/6 at 10 and 2: "Wine." On view from 3/31. 4/10 at 10 and 2: "Watches." On view from 4/7. • 20 Rockefeller Plaza

(212-636-2000).

Doyle

4/4 at 10: "Twentieth Century Art and Design." On view from 3/31. • 175 E. 87th St. (212-427-2730).

Sotheby's

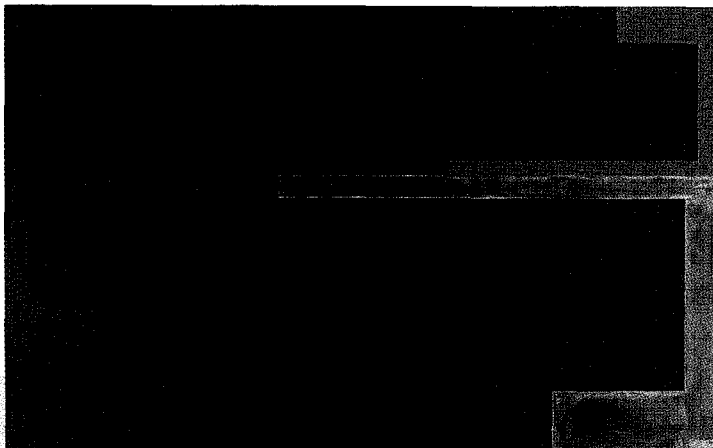
4/5 at 6:30 and 4/6 and 4/7 at 10:15 and 2: "The Collection of Gianni Versace." On view from 3/31. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

4/3 at 10:30: "Photographic Literature and Photographs." On view from 3/31. • 104 E. 25th St. (212-254-4710).

Talent Time Lines

Last seen in the Whitney Biennial 2000—and scheduled to be the subject, in January 2002, of a one-person exhibition at the Drawing Center's Drawing Room—**Suzan Frecon's** abstract paintings on wood panels use an economy of means to make the most of color relationships and simple geometric forms. Changing light, the most obvious measure of time's passing, is the natural force Frecon's compositions poetically call to mind, as in *Composition, green adjacent to red earth*, 2001 (above), in which bars of matte and glossy greens appear to glow or recede within a matte red ground. At Lawrence Markey Gallery, 42 East 76th Street; through April 28.



Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Acqua Santa

The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshipping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine-and-garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave., at N. 7th St., Brooklyn (718-384-9695). (M)

★ Alain Ducasse at the Essex House

After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a \$160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ Aleutia

You may have to navigate past the murky leather swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus grilled octopus or pancetta wrapped cod provide life preserving—make that affirming distractions—from the hormonally raging sea around you. • 220 Park Ave. So. (212-529-3111). (E)

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Banjara

In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

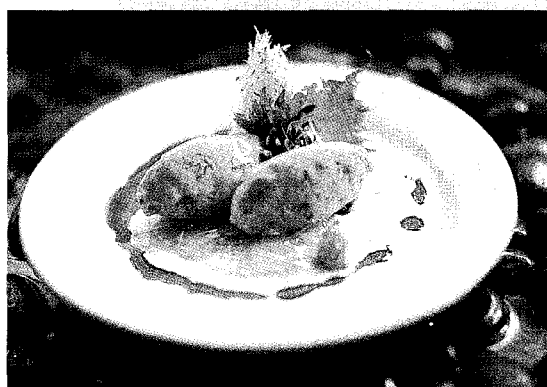
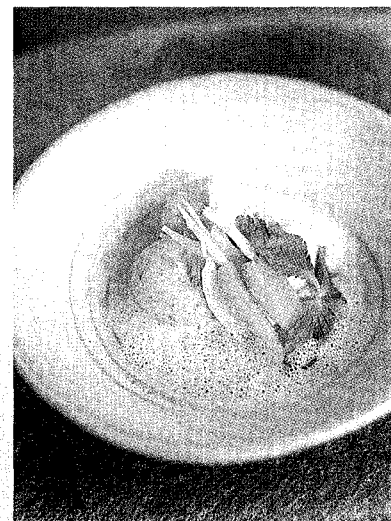
BarTabac

Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I-M) AE only

Happening

Matzo Meals

Passover begins this weekend, and everyone's getting in the Seder spirit. Who knew that ground-fish balls and square supermarket crackers had such broad secular appeal? If you haven't been invited to someone's home and you don't keep kosher, you might be interested in sampling the **Passover-inspired menus** of some of New York's best-known chefs. François Payard always indulges his Upper East Side clientele's craving for chocolate-dipped matzo at Payard Patisserie & Bistro, but this year, from April 7 to April 13, chef Philippe Bertineau gets in on the act with a \$50 Passover prix fixe: matzo-ball soup scented with white-truffle oil; matzo-stuffed roast chicken for two; and dark-chocolate flourless cake followed by pistachio and cappuccino macaroons (1032 Lexington Avenue, near 73rd Street; 212-717-5252). At Sono, chef Tadashi Ono offers his Franco-



Japanese version of a Passover-themed menu for the entire month of April as a \$57 four-course prix fixe, including gefilte-fish quenelles with wasabi and beet juice (at left), miso soup with matzo balls (above), and sasho-pepper-crusted lamb with spring-pea sauce (106 East 57th Street; 212-752-4411). And even though it's probably too late to reserve a seat at Savoy for chef-owner Peter Hoffman's annual Seder on April 8, you can opt for a Sephardic supper upstairs in the chef's dining room from April 5 to April 17, when the \$48 prix fixe menu might include

Moroccan wood-grilled chicken livers and spicy carrots or Cochin fish stew with coconut milk and green chilies (70 Prince Street; 212-219-8570). One caveat, on behalf of harried waiters everywhere: Don't go peeking in corners. No one's hiding the afikomen. R.R.

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Bot

The all-plastic décor at this NoLiTa spinoff of Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful food and the mostly Italian wine list are reassuring proof that a traditional heart beats inside its ultramodern body. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse

wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

★ Brasserie 8 1/2

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he

and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbur et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Dim Sum go-go

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snugly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a \$28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

★ Figs

Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is this 125-seat branch of Todd English's Figs. During flight-delay downtime, curb your air rage with a lively Boston-bibb-and-watercress salad sprinkled with Maytag blue; spaghetti with roasted tomato and toasted bread crumbs; or a killer to-go flatbread pizza topped with figs, prosciutto, and Gorgonzola in a box designed to fit your seat-back tray. • Central Terminal Bldg., La Guardia Airport, Queens (718-446-7600). (I-M)

★ Gnocco Caffè

Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di

Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

ike

In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassiolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I-M)

Irving on Irving

This café and restaurant, under the same ownership as the elegant Inn at Irving place, aims to serve every neighborhood need, from morning coffee and sour-cherry scones to afternoon panini and tossed-to-order salads to candlelit table service at dinner. Chef Stuart Alpert calls his food contemporary American brasserie, a description broad enough to include Belgian-style mussels, sweet-and-sour kielbasa, and "Damascus pizzas" on shepherd's bread. • 52 Irving Pl. (212-358-1300). (M)

★ Javier

There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajil-imojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

Jimmy's Uptown

Jimmy Martinez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of Jimmy's culinary experiments are more successful than others, but the hopping uptown scene is worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

La Palapa

The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted

from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Wal-tuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over \$19. • 139 Duane St. (212-513-0001). (I-M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

Mark Joseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to two sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Palma

It might not have a seat on the exchange, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) (\$)

Panino'teca 275

Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous-chef—helps his wife, Dianna, press bre-

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

saola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I-M) (\$)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in

seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Sushi Jones

In the interest of appealing to a populace that likes the idea of sushi but can't stomach the thought of raw fish, this quick-service café and takeout shop expands on the Japanese theme with rolls that are more Toledo than Tokyo: maple-salmon, barbecued-chicken, and grilled-portobello-and-goat-cheese, for instance. Children who shrink from wasabi can opt for PB&J or tuna-fish-on-white-bread "rolls." And for purists who see no reason to tinker with tradition, there's an assortment of "classic" rolls like eel-and-cucumber and yellowtail-scalloin. • 17 E. 17th St. (646-230-0033). (I)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, \$10-an-ounce Kobe beef with wasabi, and Peking duck. Book

He made his name cooking at "44," after all. But now, as chef-owner of the sleekly luxurious restaurant inside the new Chambers hotel, he's making every effort to break away from the boutique bunch with dishes like cod "pot roast"; veal tongue Basque-style; halibut with pork belly and black trumpets; even an updated pastrami sandwich. A boon for the frequent flyer: he plans to change his menu monthly. • 15 W. 56th St. (212-582-4445). (M-E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all \$16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

Takeout

Brutally Frank News

First the stock market plunges, then they hike the bridge-and-tunnel toll, and now this, an ominous economic indicator if there ever was one: Beginning April 15, **Gray's Papaya's** perpetual "recession special" will become a little less special. You still have thirteen days to enjoy two nicely charred hot dogs and a 14-ounce juice drink at the old price of \$1.95;

after that, it's \$2.45, and a sad day for frugal frankfurter fans. (402 Sixth Avenue, 212-260-3532; 2090 Broadway, at 72nd Street, 212-799-0243.)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

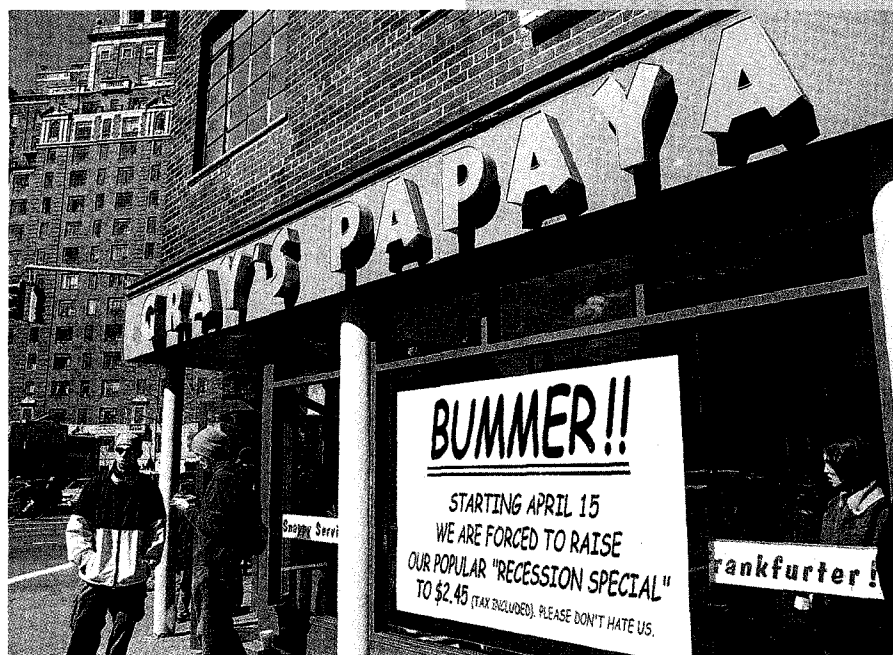
This spotless but otherwise nondescript falafel joint flanked by \$10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Balthazar

Keith McNally has countless pacesetter restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Bari

Downstairs, this perpetually bustling café attracts SoHo shoppers taking time out for espresso or a glass of wine, and a view of the always entertaining street



the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I-M)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco-era Horn & Hardart Automat. Only the assimulative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with

the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

Town

Geoffrey Zakarian isn't new to chic hotel restaurants.

scene. Ascend the spiral staircase for a more substantial meal in the loftlike dining room, which features a woodburning oven for pizzas, and dishes like spice-rubbed duck breast with bok choy. • 529 Broadway, at Spring St. (212-431-4350). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80

Takeout

Bringing In the Harvest

David Schneider, whose four-year-old restaurant Harvest has been serving updated down-home food in Cobble Hill, has now entered the dressy-takeout business. If you're too tired to cook but not motivated enough to actually leave the house, **Harvest Market** will deliver restorative pot pies, brick-oven pizzas, freshly tossed salads, made-to-order sandwiches, home-roasted meats, house-cured salmon—even cheese plates. Chef Armando Monterosso presides, having been ordered in himself from the kitchens of Laurent Gras at Peacock Alley and Rocco DiSpirito at Union Pacific. (242 Court Street, near Baltic Street, Brooklyn; 718-923-9077.)

PETER KAMINSKY

Bayard St. (212-406-2292). (I) (\$) (E)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the etheral form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ Canteen

It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

Grand Deli

A prime example of Lower East Side fusion: huge

portions of glatt kosher deli/Chinese concoctions, like Sino strip steak, created by Chef Lee, formerly of Bernstein-on-Essex. • 399 Grand St. (212-477-5200). (I)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An

While the management doesn't care about your entrance clout at Moomba, it all too obviously plays fa-

riander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

★ Montrachet

No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway, nr. White St. (212-219-2777). (E)

★ Next Door Nobu

Set in a stunningly clever David Rockwell-designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie

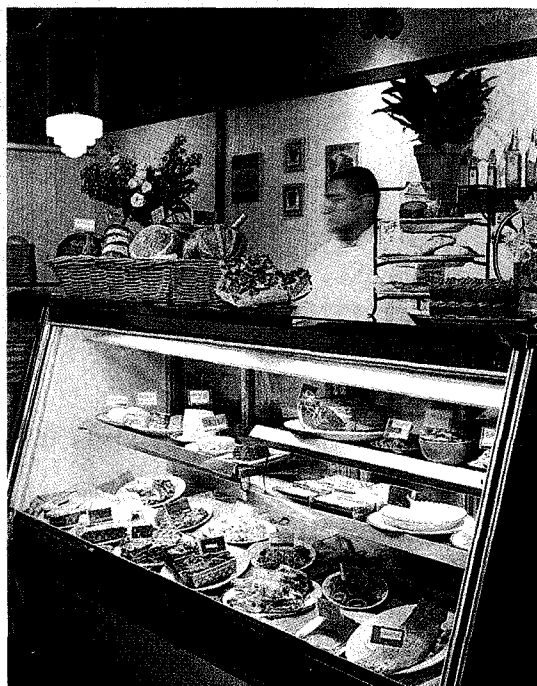
Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curry grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, uppretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th



vorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Layla

A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

Le Streghe

At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. Those with appetites should sample the spaghetti alla chitarra or the thin-crust pizzas, surprisingly great considering they're made on a pizza stone in a regular oven. • 331 W. Broadway (212-343-2080). (M)

★ The Mercer Kitchen

Within Christian Liaigre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and co-

floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë

The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Gotham Bar & Grill

What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with chef-partner Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of relaxed and confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline and the refinement of his taste in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savory cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin, caramelized and tender, propped alongside papardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

★ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Siren

Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-

Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M-E)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) (\$)

★ Isla

With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. That's her in the flowing prom dress. Good-looking and savvy scenesters share the sevice sampler, the muscels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M-E)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo to zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougall St. (212-228-9194). (M)

Osteria Fiorentina

Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu

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offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Baltimore, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribbed neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama

Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—\$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

★ Tabla

It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliciously satisfying union of this country's produce

with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting

pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas

Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare (\$68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar

This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-

Ask Gael

Help—I'm drowning in parsley-licorice soup and cinnamon beurre blanc.

Tom Colicchio, dividing his time now between Gramercy Tavern and his handsome new **Craft**, will save you. He too rues the maniacal fashion for such weirdness as parsley-licorice soup or lamb in coffee-cardamom fumé. Though I worry the gifted chef has gone too far in



his passion to strip dinner down to its skin and bones. Under **ROASTED** we find lobster. Turbot. Cod. Porterhouse for two. Under **BRAISED**, monkfish and beef short ribs. We must choose sides from two columns of veggies, grains, spuds, and fungi, then select condiments too. "It's all served for the table," the chef instructs. Alas, our six, unable to agree, take 35 minutes to master the drill. "I want my own dish," one of us snaps. "I'm not sharing my raw tuna," I vow. There are rebellious cries as waiters put everything in the middle . . . everything except serving utensils. "Are we all tasting?" the devout non-sharer asks anxiously. "This is just chicken," another says with a shrug. "Should I put salsa verde on the cured salmon, or onion marmalade?" We've ordered much too much. Indeed, we manage to run up a tab of \$520 (and with just two bottles of modest \$36 Zinfandel). "I think people can choose for themselves," Colicchio

insists. "Customers tell me they never really tasted a scallop till now. I think most of the items go together." Well, maybe acorn squash isn't copacetic with lobster, he grants. And he'd hate to see the raw tuna dappled with garlic aioli. "How about sardines and onion marmalade?" I ask. He gasps. Okay. I'm lazy. Give me simple, but don't give me the grocery store. Next time, I'd better order the chef's \$68 tasting menu, so I don't have to think or suffer the whims of my loved ones. (43 East 19th Street; 212-780-0880.)

stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's

to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

B.B. King's Blues Club & Grill

B.B. King's doesn't pack fans in like anchovies as so many music spots do, and the down-home grub is downright eatable. Indeed, the rock-shrimp popcorn is amazing—hot and greaseless; the pulled-pork sandwich is good enough, as is the tempura-fried calamari; and the Cajun cobb (not in the least inhibited by

memories of the Brown Derby's) comes with smoked ham, bacon, and deviled eggs as good as Mom's. • 237 W. 42nd St. (212-997-4144). (M)

Eugene

The muted light, the sensuous sink-in sofas, and the soft rosy sheen of an Art Deco Chinese carpet in the lounge at this swanky supper club might bring out the Cary Grant and/or Carole Lombard in you. And you won't want to merely nibble a gardenia with your champagne once you move into the dining room and taste slivers of raw tuna mounded with spicy jicama kimchi. There's a retro wantonness in the richness of the warm lobster salad. And the tuna au poivre is smartly rare. If only the desserts were as memorable as the femmes fatales they're named for. • 27 W. 24th St. (212-245-2422). (E)

★ F&B

F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) (\$)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes

from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Avra

Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita, napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

Café Centro

A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Caviar Russe

The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M-E)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

★ The Four Seasons

They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Cirque 2000

Longtime chef Sothia Khunn has surrendered his whisk to new top toque Pierre Schaedelin, and the tension is palpable: What's the Alsatian recruit have in store for us? Sirio Maccioni rarely makes a mistake when it comes to staffing his world-famous kitchen, and this guy comes with all the right (Michelin-starred) credentials. Let's see what they whip up. •

Diabla

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455 Madison Ave. (212-303-7788). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and nambypamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Montparnasse

This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country paté and escargots to braised lamb shank and hanger steak-frites, the menu reads like a Parisian-bistro primer. And it's no accident—chef Claude Chassagne used to be an instructor at the French Culinary Institute. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Tropica

Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The \$50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello

Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster,

lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads.

• 30 W. 52nd St. (212-541-7777). (M)

★ Christer's

No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypal oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely—and imaginatively—from other culinary styles. The cozy décor, on the other hand, is David Rockwell's whimsical riff on a Scandinavian hunting-lodge theme, with silver fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Da Rosina

A convenient preheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the \$19.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane-ly elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Estiatorio Milos

Eating in this lofty Greek seafood restaurant isn't ex-

actly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—\$25 for the Florida pompano, \$32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise.

• 125 West 55th Street (212-245-7400). (E)

Johnnie's

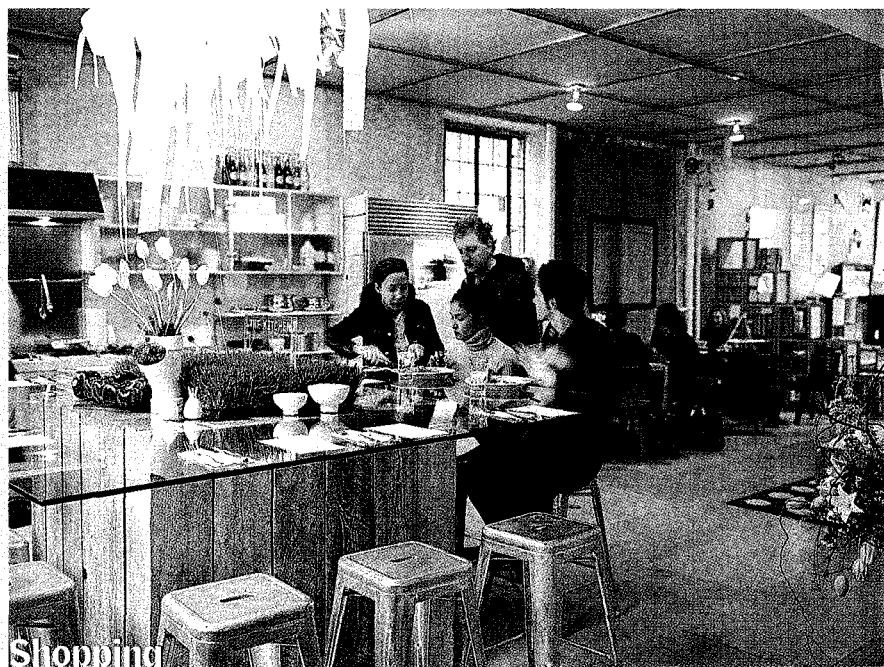
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the \$14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★ Judson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops,



Apartment Renovation

Until last month, a cook periodically flipped crêpes and tossed salads in the L-shaped display kitchen at the Apartment, a home-furnishings store painstakingly designed to resemble the duplex of every *Wallpaper** subscriber's dreams. Now, to make the most of its high-tech appliances, and to drum up extra business, the owners have hired an executive chef and opened **The Kitchen at the Apartment**, a more ambitious restaurant with additional seating and an "international fusion" menu (arugula salad with prosciutto and goat-cheese crostini, red-snapper escabeche). The dining area has grown beyond the kitchen's glass-topped pedestal table and aluminum bar stools into the outskirts of the "living room," where diners might feel as much on display as the Michael Young chairs. But don't even think about curling up on the bed with a bowl of roasted-carrot soup—that dinner tray is just a prop. (101 Crosby Street; 212-219-3661.)

and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only \$12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave., nr. 45th St. (212-957-9197). (M)

57th-60th Streets

★ Atlas

Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cook-

book author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrées get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a \$7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambra arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ The Russian Tea Room

The late Warner LeRoy left New York this spectacle of a parting gift, and for polishing up the fanciful red and green frippery alone, he deserves our undying gratitude and a Landmarks Preservation Commission award. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûlée that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Eto

"Fusion is indefeasible" reads the motto printed on the menu of this Upper East Side Japanese restaurant from the owners of Flushing's Tawainese-Chinese-Japanese fusion joint, Laifood. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what

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keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way François Payard's *Nôtre Dame*, *Fontainebleau*, *St.-Honoré*, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau

concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro

Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu

shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Jean Georges

Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine

Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin pan-na cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

Sapphire Indian Cuisine

A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Data

Why Nut?

Peanut brittle, the traditional American Christmas confection, is generally not recommended by four out of five dentists. But the new batch of brittles cooling on candy makers' racks around the city are not of the usual stick-to-your-teeth variety. Christmas has apparently come early at these restaurants—brittle desserts are selling like hotcakes, and pastry chefs can't afford to take them off the menus. Below, some of the more inspired variations on the theme.

ADELE KUDISH

Mary's Fish Camp

246 West 4th Street; 646-486-2185

The peanut brittle peeking out of the hot-fudge sundae is an amber-colored, glasslike wedge of candy. Chef-owner Mary Redding skips the butter altogether in her brittle recipe, resulting in a less sticky (and less fattening) treat.

Windows on the World

1 World Trade Center, 107th floor; 212-524-7011

Chef Michael Lomonaco heats things up in his elegant mango sundae, which is layered with crushed macadamia-nut brittle. The secret ingredient: ground chili peppers—they give the coconut ice cream and mango a bit of a kick.

Aleutia

220 Park Avenue South, near 18th Street; 212-529-3111

Pastry chef Astor Whitehall layers crumbled macadamia brittle with ice cream and *cajeta* syrup in his coffee-cappuccino float. Baking soda added to the caramel-cooking process gives his brittle a lighter, crispier texture.

Jacques Torres Chocolates

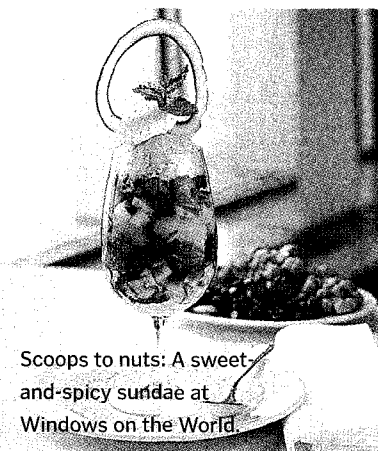
66 Water Street, Brooklyn; 718-875-9772

The former *Le Cirque* pastry chef bakes up buttery, not-too-sweet brittle that you can take home by the pound. "I must have been an American in a former life," explains the Frenchman Torres, on why he likes this stuff so much.

Quince

33 West 54th Street; 212-582-8993

Not one but two brittle-based desserts at Morgen Jacobson's American classic. One is a dark-chocolate bombe served atop a triangle of almond and sour-cherry brittle. The other, the quince tart, employs an aromatic reduction of the restaurant's namesake fruit to create an almost clear, sensuously red candy.



Scoops to nuts: A sweet-and-spicy sundae at Windows on the World

Brooklyn

★ The Grocery

Like Savoy, where the Grocery's co-chef-owners, Charles Kiely and Sharon Pachter met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-SoHo prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a *crème fraîche* cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

★ Peter Luger

Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$)

Queens

Water's Edge

Even if the voyage lasts just fifteen minutes, as the one does from East 34th Street to Long Island City, the ferry ride feels like an instant vacation. This one happens to be free if you're having dinner at this quiet, elegant space where every table has a view of Manhattan. Lively French-American fare like Maine-lobster soufflé and seared Copper River salmon with chanterelles and tarragon jus vie with the view for your attention. • 44th Dr. at the East River (718-482-0033). (E)

Classical & Dance

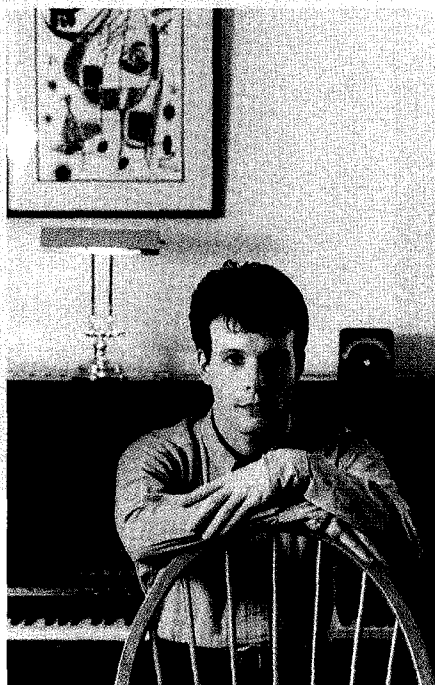
Edited by Alicia Zuckerman

Opening

Out of the Shadows

In recent months, Michael Hersch's name has shown up at the 92nd Street Y, Merkin Concert Hall, and Carnegie Hall; this week, the Brooklyn Philharmonic is premiering his seven-movement work *Umbra*; and later this month, his well-received *Ashes of Memory* will be performed at Alice Tully Hall. His burgeoning popularity is often attributed to the accessibility of his music, which is sometimes called "tonal" and "romantic." But you're better off avoiding labels: Though he's soft-spoken and totally unpretentious, he bristles at such descriptions. "Nothing could be further from the truth," he says. "It doesn't mean anything. It's a silly deviation from what matters. What matters is if it's good or not and if it's unique." *Umbra* is one of his first multi-movement compositions. He describes the first six parts as "primarily introspective, exploratory, and restrained," the final movement as a "furious, frantic fugue." Hersch's path to the stage was anything but furious and frantic. He was 19 and, by his own admission, without direction when a videotape of Sir Georg Solti conducting Beethoven's Fifth put him in touch with his perfect pitch and life's work. Ten years later, after having won the Prix de Rome, Hersch is working on his second symphony at the American Academy in Rome. He's somewhat relieved to be out of the spotlight there, and once his commutes to New York become less frequent and his time at the Academy ends, he hopes to stay and savor Italy for a while. "Of course it's wonderful," he says of his mounting success, "but when you appear to be in many places all of a sudden, the expectations are just enormous."

A.Z.



Classical Music

Speculum Musicae

Contemporary-music ensemble presents "Master Sculptors of Sound" as part of the thirtieth-anniversary season, including works by Finnissy, Scelsi, Evangelista, and Helmut Lachenmann, who will be in residence. 4/2 at 8. • Columbia University, Miller Theatre, 116th St. and Broadway (212-854-7799); \$15.

"TriBeCa New Music Festival"

The New York Art Ensemble will perform three concerts, ranging from New Age to minimalist to traditional. This week's concert is "Still Life With Mic." 4/3, 4/10, and 4/17 at 8. • The Flea Theater, 41 White St. (212-226-0051); \$15.

Emmanuel Pahud

Former principal flutist of the Berlin Philharmonic joins the Kalichstein-Laredo-Robinson Trio in works by Haydn, C.P.E. Bach, and Prokofiev. Tchaikovsky's Piano Trio in A minor is also on the program. 4/3-4/4 at 8. • 92nd St. Y, 1395 Lexington Ave. (212-415-5500); \$30.

Concertante Chamber Players

Perform quartets by Turina, Beethoven, and Franck, with pianist Anton Nel. 4/4 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); \$15.

Orchestra of St. Luke's

Sir Charles Mackerras conducts works by Janáček and

Dvorák, featuring Kyoko Takezawa in Dvorák's Violin Concerto in A minor. 4/4 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$19-\$73.

Alfred Brendel

A Carnegie Hall institution, he has appeared there more than 60 times. He's back for another, with works by Haydn and Mozart and Beethoven's *Thirty-Three Variations on a Waltz by Diabelli*. 4/5 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$21-\$88.

Branford Marsalis

And the Orpheus Chamber Orchestra launch a world tour combining jazz and blues with classical music, promoting their new CD, *Creation*. Program includes Satie, Fauré, and Ravel. 4/6 at 8. • Baruch College, Mason Hall, Lexington Ave. at 23rd St. (212-802-2066); \$25.

Brooklyn Philharmonic

Presents the world premiere of Michael Hersch's *Umbra* for full orchestra, minus the brass. Also on the program are Berio's *Requiem*, Wagner's *Prelude to Tristan and Isolde*, and Scriabin's *Poem of Ecstasy*. 4/6 at 8; 4/8

at 3. • Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100); \$20-\$45.

Uragsha

Ensemble from the Buryat Republic in Eastern Siberia presents traditional Mongolian music and throat singing. 4/6 at 8. • Symphony Space, Broadway at 95th St. (212-864-5400); \$25-\$30.

Musica Sacra

Led by founder and conductor Richard Westenburg, the chorus, well-known for its Bach repertoire, will perform Bach's *Mass* in B minor. 4/7 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); \$15-\$85.

Opera

Amato Opera

Mozart's *Don Giovanni* is the fifth production of the season. 4/7-5/6, weekends; times vary. • Amato Opera, 319 Bowery (212-228-8200); \$25.

The Metropolitan Opera

Berg's *Lulu* has its season premiere on 4/9. *Il Trovatore* closes on 4/5, *Nabucco* on 4/6. *The Gambler* and *Parsifal* are also onstage this week. Call for program details and times, or visit www.metopera.org. • Metropolitan Opera, Lincoln Center (212-362-6000); \$25-\$250.

New York City Opera

New production of Douglas Moore's *The Ballad of Baby Doe* starts 4/8. The week also includes *Don Giovanni*, *Adis and Galatea*, *Tosca*, and *La Bohème*. Call for program details and times, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); \$25-\$98.

"St. Matthew Passion"

Jonathan Miller's much-acclaimed, dressed-down staging of the Bach masterpiece will be performed by the New York Collegium Orchestra, featuring soprano Heidi Grant Murphy. 4/8 at 3; 4/10-4/11 and 4/13-4/14 at 7:30. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); \$20-\$65.

Dance

Ballet Tech

The spring season of Eliot Feld's company features visiting dancers Donlin Foreman, Buffy Miller, and Damian Woetzel; eighteen dances, including *Adieu*, *Coup de Couperin*, *Yo Shakespeare*, *The Gods Amused*, and *Paper Tiger*. Music varies from Hugo Wolf to Debussy to Leon Redbone. 4/2-4/22; times vary. • Joyce Theater, 175 Eighth Ave. at 18th St. (212-242-0800); \$35.

Merce Cunningham Dance Company

Presents the world premiere of *Way Station*, with décor by sculptor Charles Long. The run also includes the New York premiere of *Interscape*, set to a John Cage score, and *Summerspace* and *RainForest*. Other décor is by Robert Rauschenberg and Roy Lichtenstein. 4/2-4/8; times vary. • City Center, 131 W. 55th St. (212-581-1212); \$25-\$55.

Gina Gibney Dance

All-female troupe premieres *Several Truths*, created by dancers responding through movement to a series of questions. 4/4-4/8 at 8. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200); \$15.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Concerts

Coldplay

4/9 at 8. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); sold out.

"Loser's Lounge Presents: A Tribute to Harry Nilsson"

4/4-4/7 and 4/12-4/14 at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391); \$25.

Papa Roach

4/9 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); \$23.

Small Stages

B.B. King Blues Club & Grill

4/7-4/8: Peter Green's Splinter Group. • 243 W. 42nd St. (212-997-4144).

Bottom Line

4/6: "Three Song Circus" featuring Jian Ghomeshi; Erin McKeown; Andy Stochansky. 4/7: Jeff Lorber. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

4/4: Arab Strap. 4/5: Semi-sonic. 4/6: Amy Ray & The Butchies. 4/7: Leftover Salmon. • 6 Delancey St. (212-533-2111).

Irving Plaza

4/3: Nelly Furtado. 4/4: Eric Johnson. 4/6-4/7: Cowboy Mouth. 4/9: Big Dumb Face. 4/10: Frank Black and the Catholics. • 17 Irving Pl. (212-777-6800).

Joe's Pub

An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with DJ. Rich Medina at "One." Wednesdays: The world-beat-oriented "Love Bazaar" with DJ. Kamala. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality DJ. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 4/5: John Hammond's "Wicked Brew." 4/6: Akiko Yano. 4/7: Martin Hayes and Dennis Cahill. 4/9: David Raskin in "Hollywood Cabaret." • 425 Lafayette St. (212-239-6200).

Knitting Factory

4/4-4/5: DJ. Logic's "Project Logic." 4/5-4/9: David Liebman Projects. 4/6: The New Year. 4/10: Chicks on Speed. • 74 Leonard St. (212-219-3055). \$.

Makor

4/3: Songwriters Hall of Fame. 4/4: DJ. Ali. 4/5: ASCAP Up Close: The Jim Kweskin Band With Samoa Wilson & Claire Muldaur; Gutbucket. • 35 W. 67th St. (212-601-1000).

Maxwell's

4/3: Arab Strap. 4/5: Crooked Fingers. 4/6: Andre

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

\$ = cash only.

British Invasion

Sad Songs Say So Much

Blame it on the bad weather, nasty food, even livestock disease: The British have a long history of melancholy pop. So with lyrics portraying physical decay ("bones sinking like stones") and unrequited love ("so you know how much I need you, but you never even see me, do you?"), it would seem that the London foursome **Coldplay** (pictured) fit right into the mopy mold of fellow countrymen like the Smiths or the Verve. But there's a strong sense of uplift in singer Chris Martin's soaring falsetto and Jon Buckland's expansive playing that reminds us more of U2 than of the glum rock of Coldplay's peers. The band's willingness to reach beyond such typically dreary stuff has earned it a huge following at home and a pretty sizable one here in the U.S.: Coldplay's debut album, *Parachutes*, scored the

group a place on the *Billboard* charts, MTV airplay, and—most surprising of all in the post-Oasis era—a Stateside tour with plenty of sold-out shows, including one at Roseland on April 9. (See "Concerts.") E.B.



Promoter Noah Tepperberg's fabulous "TuesdayBabyTuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with DJ. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), a refugee from Cheetham, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant." • 45 W. 21st St. (212-803-7859).

Cheetah

A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Tuesdays: Latin music

with reggae and R&B thrown in the mix. DJ. Camilo spins. Thursdays: A super-exclusive (invite only, they say), hyper-stealthy party called "Aerodynamic" thrown by promoters Allen West and Samuel "Tone" Barnes. DJ. Jolene spins. Fridays: "The World House Project." Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" DJ. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Frank's Lounge

A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

Fun

This sprawling, bi-level, warehouselike space doesn't book big-name DJ. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying DJ. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" DJ. J's Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). \$5.

Mercury Lounge

4/3: Julieta Venegas. 4/4: "Artists in Residence." 4/5: The Red King; National. 4/6: Joe Durso and the Stone Caravan. 4/7: Jeb Loy Nichols. 4/9: Tim Easton; Chris Brown. • 217 E. Houston St. (212-260-4700).

S.O.B.'s

4/3: Ginuwine. 4/4: Gil Scott-Heron. • 204 Varick St. (212-243-4940).

The Village Underground

Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 4/4: Mike Farris and Damon Johnson.

4/5: Nikki Sudden. 4/6: Andrew Bird's Bowl of Fire. • 130 W. 3rd St. (212-777-7745).

Wetlands

Mondays: DJ. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 4/5: Baba and the Phat Camp. 4/6: Lake Trout. 4/7: Jupiter Coyote. 4/9: Midtown Hot Rod Circuit. • 161 Hudson St. (212-386-3600). \$.

Clubs

Centro-Fly

Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, DJ.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays:

with reggae and R&B thrown in the mix. DJ. Camilo spins. Thursdays: A super-exclusive (invite only, they say), hyper-stealthy party called "Aerodynamic" thrown by promoters Allen West and Samuel "Tone" Barnes. DJ. Jolene spins. Fridays: "The World House Project." Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" DJ. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

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"Journey"

House music gets a great new home Fridays in

Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

Limelight

The Limelight is back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

"Love Affair"

John Davis' new after-work Thursday-night party with D.J.'s MKL and Jerome Sydenham is full of all the flutey deep house you've come to expect from the promoter who built the "Body & Soul" empire. Thankfully, this plush way-West space is a nice departure from Vinyl's dingy dance floor. • 431 W. 16th St., bet. Ninth and Tenth Aves. (212-714-7116 or www.jd-productionsnyc.com).

The Roxy

Fridays, the Roxy enlists D.J. Jason Ojeda for the re-launch of its night for the weekend straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 4/3: Run-DMC. • 515 W. 18th St. (212-627-0404). \$.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: The hip-hop-and-house-oriented "Fri-Daze." Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 West Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dody Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Super-promoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Tribute

Meta Harry

Led by keyboardist and ex-Psychedelic Fur Joe McGinty, the **Kustard Kings** (pictured) have tackled the songbooks of everyone from Neil Diamond to Abba for their series of "Loser's Lounge" concerts. Now this interpretive outfit will take on the oeuvre of Harry Nilsson, he of "Coconut" ("You put de lime in de . . ."), over seven nights at the Westbeth Theatre Center beginning April 4. Of course, given the group's completist approach, a lot more than Nilsson's hits will be covered: Expect interpretations of the composer's score for *Popeye* as well as some extreme esoterica, like his theme from John Candy's Saturday-morning cartoon, *Camp Candy*. (See "Concerts.")

Twilo

Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progressive-house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse

Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? • 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy

boite serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 p.m., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 4/4: Randy Sandke Sextet. 4/5-4/7: Gary Peacock; Paul Bley; Paul Motian. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/3-4/8: Chuck Loeb Band. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall-style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. \$15 cover, \$10 for students. • 131 Duane St. (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

"Highlights in Jazz Presents: Jazz, Latin Jazz, and Klezmer and Other Delights"

4/5 at 8. With the Clark Terry Quintet; Ray Barretto and His New World Spirit; David Amram's Middle Eastern Trio. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). \$20.

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz corners and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 4/3-4/8: Kenny Barron Quintet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents Marcus Roberts

4/6 at 8. • Avery Fisher Hall, 64th St. at Columbus Ave. (212-721-6500); \$20-\$55.

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 4/6: Joanne Brackeen. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.-Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. \$15-\$25 cover; \$10 minimum. 4/3-4/8: Sonny Fortune Quartet. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 p.m. Fridays; suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children. 4/6: Dave Valentin Quartet. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apol-



lo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). \$.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 4/3-4/8: Renee Rosnes Quartet. • 88 Seventh Ave. So. (212-242-1785).

Up Over Jazz Cafe

4/6-4/7: "Freddie Hubbard's Birthday Celebration" with Freddie Hubbard; Larry Ridley; Jimray Owens; James Spaulding; Ronnie Matthews; more. • 351 Flatbush Ave., Brooklyn (718-398-5413).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 4/3: Yerba Buena. 4/4: Paradox Trio. 4/5: John Birdsong. 4/6: Vinicius Cantera. 4/7: Peter Brotzmann. 4/10: OACIS. • 107 Norfolk St. (212-358-7503). \$.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 4/3-4/8: Bobby Hutcherson Quartet with George

Cables, Santi Debriano, and Carl Allen. • 178 Seventh Ave. So. (212-255-4037). \$.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.-Thurs. at 9:30; Fri.-Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. \$12.50-\$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 4/3-4/5: Mitch Hedberg. 4/4: Chuck Nice. 4/5-4/8: John Witherspoon. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.-Thurs. at 9. 4/2-4/8: Kevin Brennan; Greg Giraldo; Gregg Rogell. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.-Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. Through 4/8: Pete Corrae; Carrie Karavas; Richie Byrne; Nancy Redman; Gregory Rogell; Rob Magnotti. • 1118 First Ave.,

bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wed. with Robert Klein. Sun.-Thurs. at 8:30 with a \$10 cover; Fri. and Sat. at 8:30 and 10:30 with a \$15 cover; two-drink minimum. 4/4: Robert Klein. 4/5: Gay and Lesbian Comedy. 4/6-4/7: Jim Gaffigan; Pete Corrae; Greg Carey; Greer Barnes. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"

Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.-Thurs. at 7 and 9; Fri.-Sat. at 8, 10, and 12:15 A.M. \$12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.-Sat., late shows Fri. and Sat.) Through 4/21: Julie Wilson with Mark Hummel. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill-area Italian restaurant with an intimate cabaret space. Through 4/7: Margaret Whiting and Paul Bernhardt. 4/9: Laurie Bricker. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. \$60. Through 4/7: Christine Andreas in "Here's to the Ladies," a songbook of Broadway's First Ladies. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.-Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.-Mon., Nancy Winston sings and plays piano. \$19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. \$20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). \$.

Feinstein's at the Regency

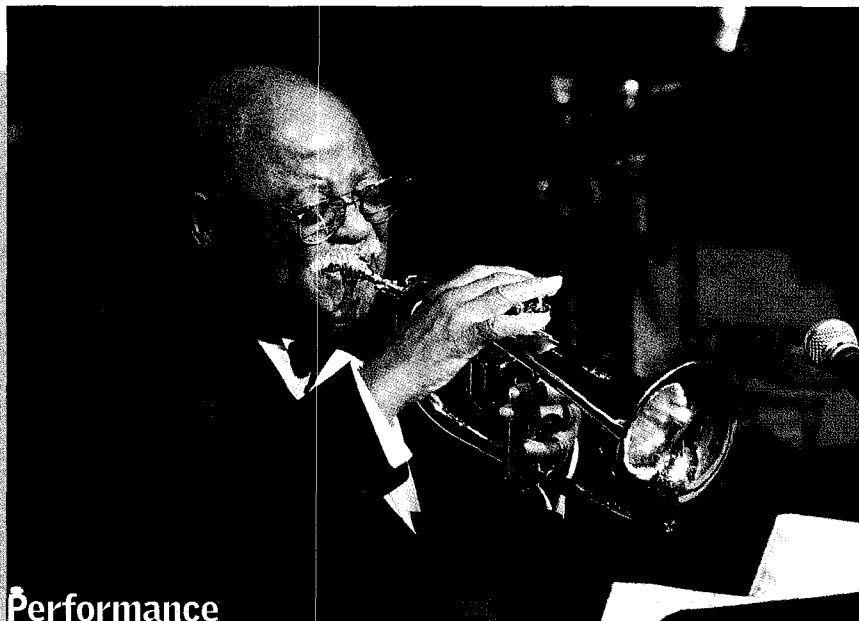
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are \$50 Tues.-Fri.; \$75 for the early show on Friday and all shows on Saturday; \$50 food-and-drink minimum. Through 4/7: Rosemary Clooney with Big Kahuna and the Copa Cat Pack. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.-Thurs. at 9; Fri.-Sat. at 9 and 11. \$30 cover; \$15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/4: Judy Niemack. 4/5: Debbie Lesser. 4/6: Julie Reyburn. 4/8: Karla Leyden. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).



Performance

An Evening at the Improv

With the exception of the free-for-alls that are the Knitting Factory and JVC Jazz fests, the typical jazz series has a limited focus, centering on a particular artist or period. But despite its traditional-sounding name, the long-running **Highlights in Jazz** series has avoided such pitfalls; fittingly, on April 5, it'll unite the disparate worlds of bebop (trumpeter Clark Terry, pictured), Latin jazz (Ray Barretto and his New World Spirit), and klezmer (multi-instrumentalist David Amram and his Middle Eastern Trio) at the Pace Downtown Theater. (See "Jazz.")

Radio Highlights

"Mad About Music"

WNYC premieres this monthly program, hosted by Gilbert Kaplan, in which famous guests from Jimmy Carter (this week) to Oscar de la Renta talk about the impact that classical music has had on their lives. • 4/6 at 7 P.M.; repeats 4/7 at 8 P.M. WNYC, 93.9 FM.

"Bookworm": Jerome Rothenberg

Host Michael Silverblatt's new series of writer interviews continues with Jerome Rothenberg, the poet and editor of *The Book of the Book: Some Works and Projections About the Book and Writing*. • 4/8 at 4:30 P.M. WNYC, 820 AM.

Amitav Ghosh

The recent author of *The Glass Palace* talks about his novel on "The Lewis Burke Frumkes Show." • 4/8 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Frank Lloyd Wright & the Inspiration of Japan"

Margo Stipe, registrar of the Frank Lloyd Wright archives, lectures on Wright's lifelong infatuation with Japanese art and culture in conjunction with the society's exhibit, "Frank Lloyd Wright and the Art of Japan." • 4/3 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-715-1262); \$10.

"Daring to Resist"

Following a screening of this documentary narrated by Janeane Garofalo about three teenage girls defying the Nazis, filmmaker Martha Lubell joins a public discussion as part of the multimedia traveling exhibition "Facing History and Ourselves." • 4/3 at 7 P.M. The New York Historical Society, 2 W. 77th St. (873-3400); free.

"Preparing for a Passover Seder"

A one-time seminar offers a choice between traditional, basic prayers and more contemporary readings of Passover rituals. • 4/3 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$10.

Rigoberta Menchú

The Nobel Peace Prize-winning Mayan from Guatemala talks about "The Globalization of Justice: The Need for Accountability for Crimes Against Humanity," with particular reference to her native country. • 4/4 at 6 P.M. The Salmagundi Club, 47 Fifth Ave. (212-998-7133); free.

"Gérôme's Orientalism"

Complementing the exhibit "Gérôme & Goupil: Art and Enterprise," the Dahesh's curator, Stephen Edidin, talks about the Asian influence on the work of Jean-Léon Gérôme. • 4/4 at 6:15 P.M. Dahesh Museum, 601 Fifth Ave., at 48th St. (advance tickets at 212-759-0606); \$7.

"Unfinished Business of the Civil Rights Revolution"

The third of four related symposia sponsored by the National Urban League accompanies a traveling exhibition during its nineteenth-anniversary year. • 4/4 at 7 P.M. Schomburg Center, 515 Malcolm X Blvd., at 135th St. (212-558-5300); free.

"Jamal's Wall: A Personal Account of the New Intifada"

Jerusalem Post journalist Helen Scharly Motro discusses her personal acquaintance with the father of the Palestinian boy killed in Gaza whose photo was published in newspapers worldwide. • 4/4 at 8 P.M. Makor, 35 W. 67th St. (212-601-1000); \$8.

Daniel Libeskind

The architect now working on London's Victoria and Albert Museum extension talks about his work.

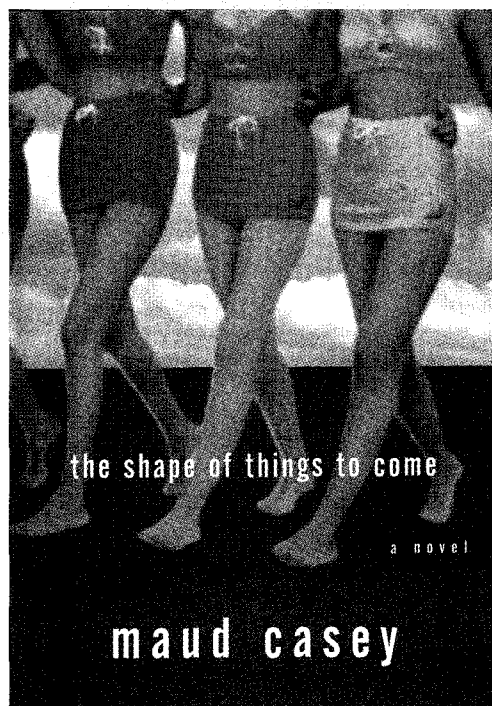
In Print

All in the Family

Maud Casey just published her first novel, *The Shape of Things to Come*, but her contribution to *Unholy Ghost*, the new collection of essays on depression edited by her sister Nell, was equally cathartic. She and Nell both wrote about Maud's manic depression for the first time, publishing relevant excerpts from their mother's journal. "It allowed us to all have a conversation on the page that we would never have had out loud," says Maud. "It was one of those situations where writing gave order to chaos." It was also an obvious outlet for Casey, the daughter of writers Jane Barnes and John Casey (whose novel *Spartina* won a National Book Award). The only unpublished family members are under 18—and one of those is an aspiring poet. "You're all sort of feeding off the same material," Casey admits, "but there's a great degree of mutual respect." In her novel (originally called *Nostalgia for the Mud*), the hapless Isabelle—stuck living with her mother in Standardsville, Illinois—starts temping as a "mystery shopper," spying on Realtors by posing as a potential tenant. Casey was, in fact, a mystery shopper while living with her mother in Normal, Illinois, between getting her fiction M.F.A. in

Arizona and moving to Fort Greene. "It was such an extraordinarily weird experience," says Casey. "I was feeling like such a fraud to begin with, and I was interested in my own reaction to it." Isabelle doesn't just lie on the job; she practically reinvents her history (though Casey likes her own life just fine these days). "We all have a little of that in us," she says, "wanting to tell our lives better than they actually are." Casey reads at Barnes & Noble on April 5. (See "The Written Word" for details.) B.K.

discussing the controversial topic. • 4/6 at 7:30 P.M. New School University Tishman Auditorium, 66 W. 12th St. (212-229-5488); free; reservations required.



• 4/5 at 6:30 P.M. Leon Lowenstein Auditorium, 10 E. 66th St. (advance tickets required; call 212-935-9935); \$12.

Robert Ryman

The famous abstract painter speaks to Robert Storr, the curator of MOMA's department of painting and sculpture. • 4/5 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$20.

"Margaret Mead's Legacy"

The anthropologist's daughter, Catherine Bateson, offers the concluding remarks at this daylong conference on the occasion of Mead's would-be 100th birthday. • 4/6 at 10 A.M. Barnard Hall Lobby, Barnard, Broadway at 117th St. (212-854-2067); free.

"Sports and Race: Is It in Your Genes?"

Stephen Jay Gould and the Kenyan Olympic marathon runner Kipchoge Keino are among panelists

The Written Word

Sharon Olds

The acclaimed poet reads twice this week. On April 3, she joins poet Mark Doty in an event benefiting the National Book Foundation's educational programs. On April 9, she is joined by another fellow poet, Carol Ann Duffy, at the Y. • With Mark Doty: 4/3 at 6:30 P.M. Blue Heron Arts Center, 123 E. 24th St. (212-332-0027); \$8. With Carol Ann Duffy: 4/9 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$20.

Stanley Williams

Williams, the author of *Surviving Galeras*—an account of the eruption of a Colombian volcano—has been accused by the writer of a rival book of failing to prevent the tragedy from which he's profiting. He reads from and discusses his work. • 4/3 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Dennis McFarland

The author reads from his new novel, *Singing Boy*, and signs copies. • 4/4 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Telling Stories in Fiction and Photographs"

A special performance of "Selected Shorts," co-sponsored by *Double Take* magazine, features stories by Julia Alvarez, Michael Cunningham, and Elizabeth Graver,

to be read by Lili Taylor, Daniel Alexander Jones, and Maria Tucci. • 4/4 at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); \$18.

Richard Flanagan

The award-winning Australian author celebrates the U.S. publication of his latest novel, *Death of a River Guide*, at a reading and reception sponsored by the Australian consulate. • 4/5 at 7 P.M. Eight Mile Creek, 240 Mulberry St. (212-351-6552); free.

Franz Wright and Sapphire

Wright reads from his poetry along with poet, novelist, and performance artist Sapphire at an event commemorating National Poetry Month. • 4/5 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); \$5.

William Styron

The renowned Pulitzer Prize-winning author reads from his work. • 4/5 at 7:30 P.M. Cooper Union Foundation Building, 30 Cooper Sq. (212-279-4200); \$15.

Maud Casey

Casey reads from her first novel, *The Shape of Things to Come*, and signs copies. • 4/5 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Jeffrey Deaver

The best-selling author of *The Bone Collector* and *The Empty Chair* talks about the writing process. • 4/6 at 7:30 P.M. Marymount Manhattan College, 221 E. 71st St. (212-774-0780); reserved seating \$10, general admission free.

Rosie Perez and John Ortiz Read José Rivera

The two actors read "References to Salvador Dalí Make Me Hot," a new surrealist fable by playwright José Rivera, currently at the Public Theater. • 4/9 at 7 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Frank Rich

The former *Times* chief drama critic and author, recently, of the memoir *Ghost Light*, discusses and reads from that work in another session of the "Writers in Performance" series. • 4/9 at 7:30 P.M. City Center, 131 W. 55th St. (212-399-3030); \$15.

Eileen Myles

The poet and novelist reads from her novel *Cool for You*. • 4/9 at 7:30 P.M. Half King, 505 W. 23rd St. (212-462-4300); free.

"The Waste Land"

Several writers celebrate the Modern Library's new edition of T. S. Eliot's great poem and take turns reading it after poet and memoirist Mary Karr reads a selection from her introduction to the edition. • 4/9 at 8 P.M. The National Arts Club, 15 Gramercy Park South (212-592-4648); free; jacket required.

Special Events

Tours

Civil War New York

Marking the month of the beginning and end of the conflict, you'll visit locations ranging from underground-railroad stops to the site of the 1863 Draft Riots. • 4/7 and 4/8 at 1 P.M. Call 212-465-3331 for reservations and meeting place; \$12.

Queens Jazz Trail

Singer Coby Knight and bassist Clyde Bullard lead a long tour to the homes of Dizzy Gillespie, Louis Armstrong, Ella Fitzgerald, and many others who probably took the No. 7 instead of the A train. • 4/7, 10 A.M. to 4 P.M. Flushing Town Hall, Northern Blvd. at Linden Pl. (718-463-7700, ext. 222 for required reservations); \$75.

Gargoyles in Manhattan

Tour guide Alfred Pommer will cover 26 stops—from the Flatiron to the Cloisters Café—talking about the history of gargoyles, their past function, and any current uses they might have. • 4/8 at 2 P.M.

Meet at 51 Madison Ave., bet. 26th and 27th Sts. (212-979-2388); \$10.

Benefits

Million Dollar Beauty Ball

The twenty-sixth annual benefit for the March of Dimes honors John Demsey, president of MAC Cosmetics, and Hal Kahn, CEO of Macy's East, with its prizes for charity work. • 4/4 at 7 P.M. Grand Ballroom, Waldorf-Astoria, 301 Park Ave., at 49th St. (212-353-8168); \$1,200.

BAX Anniversary Gala

The Brooklyn Arts Exchange celebrates its tenth anniversary with a VIP reception and performances to benefit the arts organization. • 4/6 at 7:30 P.M. Brooklyn Museum of Art, 200 Eastern Parkway, Brook-

Opening

The Dead Zone

It's said that more dead people than living ones reside in Queens. Whether or not the latest census bears that out, graveyards like Mount Zion, a 108-year-old Jewish cemetery in Maspeth, have become crowded monuments to generations of

the urban deceased. Between 1994 and 1998, John Yang photographed Mount Zion and its sepulchral enamels—small, retouched copies of photographs affixed to tombstones (a tradition brought over from Eastern Europe) that were advertised as permanent. Yang's haunting snapshots of blotched, cracked, and blurred faces prove exactly the opposite, the enamels having become reminders of decay. The rest of his pictures situate Mount Zion in its bleak context, a vast swath of graves miles away from the center of the living city. Yang's book, *Mount Zion: Sepulchral Portraits*, accompanies a new exhibit of his work at the John Stevenson Gallery, running through May 15. (See the "Cue: Art" photography listings, p. 131.)

lyn (718-832-0018); \$50-\$100 for reserved seating and reception; \$25 general admission without reception.

Exhibits

Poets House Showcase

During National Poetry Month, the poetry organization exhibits all poetry published this past year. More than 1,200 books are on display, juxtaposing the obscure with the Nobel laureates. • Through 4/30. Poets House, second floor, 72 Spring St. (212-431-7920); free.

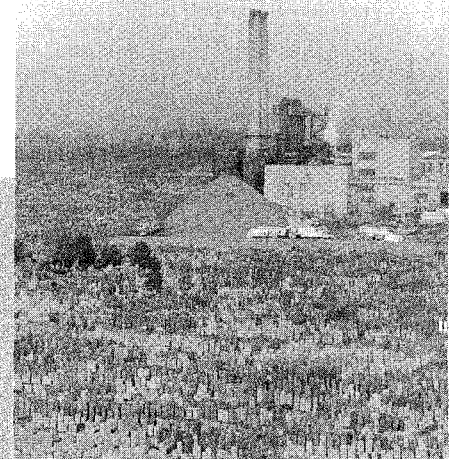
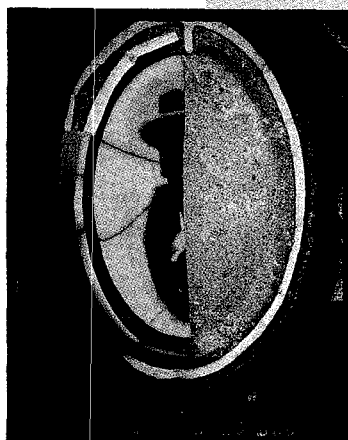
Events

The New York International Orchid Show

Now in its eleventh year at the Winter Garden, the show has more than 70 exhibitors who compete for various prizes, displaying \$1 million worth of orchids. Call for schedule of seminars and other events. • 4/5-4/8, 10 A.M. to 7 P.M., last day to 5 P.M. The World Financial Center Winter Garden, West St. at Vesey St. (201-767-0621); free.

Macy's 27th Annual Flower Show

The department store decks out its main floor with 30,000 varieties of flowers, plants, and trees, holding



Game Week

	Mon: 4/2	Tue: 4/3	Wed: 4/4	Thu: 4/5	Fri: 4/6	Sat: 4/7	Sun: 4/8
YANKEES	KC FOX 1:05 P.M.		KC MSG 7:05 P.M.	KC MSG 1:05 P.M.	TOR MSG 7:05 P.M.	TOR FOX 1:05 P.M.	TOR MSG 1:05 P.M.
METS		ATL WPX 3:05 P.M.	ATL FSNY 7:05 P.M.	ATL FSNY 7:35 P.M.	MON FSNY 7:05 P.M.	MON FSNY 2:05 P.M.	MON WPX 1:35 P.M.
KNICKS		ORL MSG 7:30 P.M.		WAS MSG 7:30 P.M.			MIA NBC 12:30 P.M.
NETS		CHA METRO 7:30 P.M.					IND NO TV 1 P.M.
RANGERS			CAR MSG 7 P.M.	TAM FSNY 7:30 P.M.			FLA ABC 3 P.M.
ISLANDERS	PIT FSNY 7:30 P.M.		TOR FSNY 7:30 P.M.		OTT FSNY 7:30 P.M.	BOS MSG 7 P.M.	
DEVILS		WAS FSNY 7 P.M.			BOS MSG 7:30 P.M.	MON FSNY 7 P.M.	
HITMEN							BRM TNN 4 P.M.

many tours, children's events, and other exhibits throughout the display (call for details). • 4/8-4/21. Macy's, 151 W. 34th St. (212-494-4495); free.

Sports

Yankees/Mets Home Openers

The surest sign of spring. The Yankees open the season 4/2 with the Kansas City Royals, the Mets a week later against the Atlanta Braves. • Yankees vs. Royals, 4/2 at 1:05 P.M. (FOX TV); Mets vs. Braves, 4/9 at 1:10 P.M. (WPIX TV); tickets and more information on the teams' Websites on www.mlb.com.

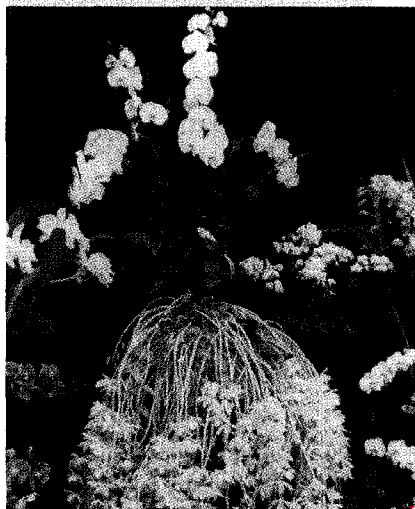
Rabbit Run

Join the New York Road Runners Club for this 10K through Central Park. Starts on East Drive at 97th St. and finishes nearby at 102nd St. Numbers and T-shirts may be picked up prior to the race at the NYRRC, 9 E. 89th St., noon to 7 P.M. 4/5-4/6, 11:30 A.M. to 4:30 P.M. 4/7, and 7:30-8:30 A.M. on race day. Prizes awarded in several categories. • 4/8 at 9 A.M. (212-860-4455); nonmembers \$17, limited race-day entries \$22; more info at www.nyrrc.org.

On View

Flower Town

Given spring's late start and the resulting blooming season of about an hour, it's a good thing two of the city's largest botanical shows are indoors. From April 5 to April 8, **The New York International Orchid Show 2001** (pictured), now in its eleventh year at the World Financial Center's Winter Garden, has more than 70 exhibitors, who compete for various prizes and display more than 5,000 distinct flowers—over \$1 million worth of orchids. Just as that winds down, **The 27th Annual Macy's Flower Show** hosts a much grander display, decking out the store's main floor with 30,000 varieties of flowers, plants, and trees, through April 21—including 1 million buds a-blooming. As for those tulips on Park Avenue, you'll just have to wait. (See "Special Events" for details.)



RAINER *Continued from page 108*

of Edgar Allan Poe. Like Buñuel's Tristana, Valeria has her leg amputated.

There is a Buñuellian figure in the third episode, too, a mangy, wily street person, El Chivo (Emilio Echevarría), who resembles the blind lech in *Los Olvidados*. But El Chivo's blindness is metaphorical, not actual. Once a college professor, he deserted his family to become a radical guerrilla and now, surrounded by a flurry of stray dogs, lives in a hovel and carries out hits for hire. El Chivo's raggedness is his camouflage. Who, after all, would expect such a tramp to be so lethal? As with the first episode, El Chivo's centers on two brothers intending to do each other in. (One has put out a hit on the other.) We are also exposed to what has been lost in the old man's life, the love of a daughter who believes he died years ago. This is the stuff of the *telenovelas* but also, in the filmmakers' hands, of lyric poetry. When El Chivo shaves off his beard and takes his picture in a penny arcade to place in his daughter's possession, we can see what was underneath all that foliage: a woeful penitent.

The association of people with their dogs takes on an almost mystical specialness in *Amores Perros*. The curs, toys, and strays are like emissaries of human folly. They suffer their lives in sympathy with their masters, whose own lives are full of uncontrollable suffering. The gallery of faces in this film is extraordinary; the shape of the drama, of Mexico itself in all its tragic aspect, is right there in the ardent eyes and the hollows and bright bronze of these people. González Iñárritu films them in continuous brimming close-up; along with us, he can't get enough of their beauty.

Without being explicit about it, González Iñárritu has fashioned an intensely Catholic fable. Moral lessons and epiphanies resound. Perhaps without this apparatus of implied religiosity, *Amores Perros* would be an even greater movie than it is. The director has stated in interviews his belief, as expressed in the film, that violence turns against itself, against its perpetrators. This is no mere didacticism; we see quite intricately in his movie how horror breeds horror. Yet as ferociously bleak as *Amores Perros* is, it is never nihilistic. It still has an abiding faith in the rites of penance and retribution. This is a small failing, if indeed it is a failing at all. A movie this powerful has surely earned the right to its pieties. ■

Solutions to last week's puzzles

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B	R	I	T	I	S	H	E	R	A	L	D	E	R	
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Children's Events

Cinderella

New York Theatre Ballet's annual performance of *Cinderella* is winnowed down to one hour to keep the kids from getting antsy. Look for the whimsical dancing clock and *Cinderella* as a magical quick-change artist when she goes from rags to haute couture in time for the ball. • 4/6-4/15; Florence Gould Hall, 55 E. 59th St. (212-355-6160); \$25, \$20 kids 12 and younger.

Dressed to the Nine Lives

Calling all animals (domesticated only, please). The Macy's Pet-actular Springtime Celebration invites pets of all kinds to don their Sunday best and join the Pets on Parade. Pet owners can register their little fashionistas from 10 to 11:30 A.M. at Broadway and 35th St. Judges include: Snoopy, Garfield, Clifford, and Peter Rabbit. The Parade begins at 11:30 A.M. and culminates at 12:30 P.M. with winners being crowned stage-side at 34th St. Street-fair entertainment by clowns making balloon animals and cast members of *Beauty and the Beast* and *The Adventures of Tom Sawyer*. • 4/8 (212-494-4495); outdoor activities are free; "Barkfast" charity breakfast in the store for pets and owners at 8:30 A.M.; \$25, \$10 kids, pets are free.

Some Pig

Is it not one of the best children's stories of all time? E. B. White published *Charlotte's Web* nearly 50 years ago, but the story remains meaningful to kids today. In their final performance of the season, Theatreworks/USA bring back the tale of the little pig destined for the slaughterhouse and the wise spider who saves him. • 4/7 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., bet. 51st and 52nd Sts. (212-627-7373); \$19.

Jersey Jazz

In a serious introduction to the complex world of jazz, the New Jersey Performing Arts Center presents the Children's Jazz Series. All shows begin at 12:30 P.M. and are held at locations throughout Newark. • 4/7, Eric Reed Quartet at Victoria Theater, 1 Centre St;

4/21, Betty Carter's Jazz Ahead at the Newark Museum, 49 Washington St.; 4/28, Janis Siegel of Manhattan Transfer at the Newark Museum; 5/5, Winard Harper Sextet, Atrium at St. Joseph's Plaza, 233 W. Market St. (973-624-8880, ext. 246); free.

Two Hung Low

The Peking Acrobats dazzle audiences with their clockwork precision and graceful showmanship as traditional Asian music fills the air, ancient lions dance, and performers plummet down anything onstage. • 4/6-4/22, New Victory Theater, 209 W. 42nd St. (212-239-6200); \$10-\$25.

School Daze

'Tis the season for obsessing over which school is best for your child. Advocates for Children recently added in-depth school profiles to its comprehensive online guide to New York City public schools. Web address: www.publicschoolreports.org. Parents looking to switch schools for children with learning disabilities may attend a workshop sponsored by the Churchill Center, "School Change: When Is It Time to Move?," which details key factors to consider before making the switch. Registration required. • 4/4 at 7:30 P.M., Temple Israel, 112 E. 75th St. (212-722-0610); \$45 per family.

Celebrating Un-birthdays

Meander through a hallucinogenic world with Alice,

the White Rabbit, and the Mad Hatter in an audience-participation version of the Lewis Carroll classic, *Alice in Wonderland*. • 4/7-5/13 at 2 P.M., Suffolk County Vanderbilt Museum, 180 Little Neck Rd., Centerport, Long Island (631-854-5550); \$8.

They're Back

After a three-year absence in New York, Cirque du Soleil returns with a new show, "Dralion." Defying the laws of nature, "Dralion" is a celebration of air, water, fire, and earth. Featuring 56 artists from around the world, the acts include teeterboarding, ballet on lights, hoop-diving, and trapeze feats. Oh, and clowns too. • Opens 4/4; Liberty State Park, Jersey City, New Jersey (800-678-5440); \$43.75-\$85.

Mini Arts Camp

Instead of parking the young ones in front of the TV during spring break, check out the School Vacation Art Camp at the Pelham Art Center. Relaxing arts and crafts are highlighted by performing artists. Bring lunch, snack provided. • 4/10-4/12 from 10 A.M. to 1 P.M.; 155 Fifth Ave., Pelham (914-738-2525); \$30.

My Yiddishe Farmer

Kids take a day trip to a farm in Rockland County and learn about Judaism's take on the wonders of nature. Kids help with animals, tend to apple trees, plant seeds in the greenhouse, collect eggs, and explore woods. Bring lunch. • 4/13 from 8:30 A.M. to 5:30 P.M.; a program of the 92nd St. Y, 1395 Lexington Ave. (212-415-5500); \$50, includes transportation.

Puppet Pastimes

Goldilocks and the Three Bears, with guest appearances by the Three Little Pigs and Red Riding Hood, all on tap at the Pappageno Puppet Theater. Music by Mozart. Or, try *Puff the Magic Dragon*, a sing-along musical. • Saturdays and Sundays through Memorial Day Weekend; "Goldilocks" at 11:30 A.M., *Puff* at 2:30 P.M.; 462 Columbus Ave., near 82nd St. (212-874-3297); \$7.

Family Opera

The Amato Opera's series "Opera-in-Brief for the Family" is nearly over for the season. But you can still catch *Don Giovanni* on 4/21. The little ones will enjoy the one-hour operatic version of *Snow White & the Seven Dwarfs*. • 4/7 and 4/14 at 11:30 A.M. and 1:30 P.M.; 319 Bowery (212-477-6212); \$15.

The Greatest Three Rings on Earth

All hail spring, which brings the newest edition of the Ringling Bros. and Barnum & Bailey circus. This year, the show includes the comedic team of Bo & Bello. Bo, said to be the world's smartest Asian elephant, teams up with Bello, a zany daredevil clown. Also of note: Angels of Fire, an elite troupe of striking aerial ballet dancers, and Survivor Clown Island. Single moms should check out ringmaster Johnathan Lee Iverson, a New York City bachelor hottie. • 4/3-4/15 at Madison Square Garden (212-307-7171); \$10-\$45.

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Opening

Wicked Great

Long before Lucky Cheng's, where divine diva dudes loosen their lungs for blushing heterosexuals, became a tourist attraction, the world of ballet had a tradition of putting men in the roles of vexing women. And when the New York Theatre Ballet brings back Prokofiev's *Cinderella*, with the Ugly Stepsisters played in a buffoonish manner by Jeffrey A. Kazin and David Parker in drag (pictured), the young audience eats it up. The Stepsisters, choreographed by Donald Mahler as a couple of fussbudgets, are also remarkably lovable as they break into an un-*Cinderella*-like moment and dance a jig. Childish? No: This one-hour version of the show (the ballet can often run to 2 1/2 hours) is not a dumbed-down interpretation. Rather, NYTB's artistic director, Diana Byer, hired a costume designer from the Met and created a fanciful set with furnishings that come to life. Since it's all staged at the intimate Florence Gould Hall (near FAO Schwarz), young kids will feel a little more comfy-cozy than they might sitting still at Carnegie Hall or Lincoln Center. "Children don't have to stay glued to their seats," says Byer. "There's room for them to get excited and whisper to their moms. The kids will feel like they are onstage with *Cinderella*." Thankfully, they'll be home before the clock strikes twelve. (See "Children's Events.")

S.A.

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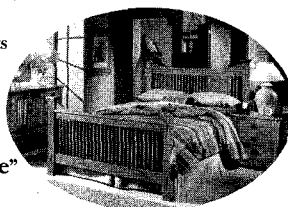
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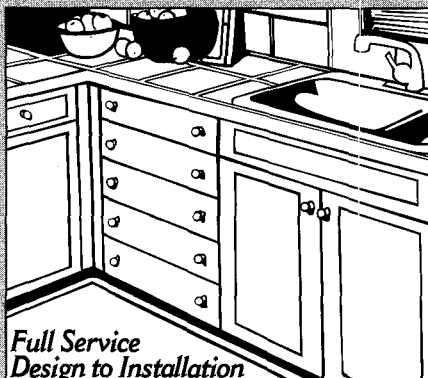
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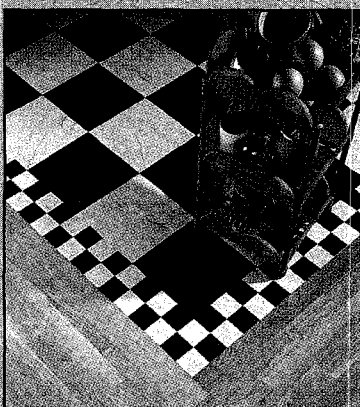
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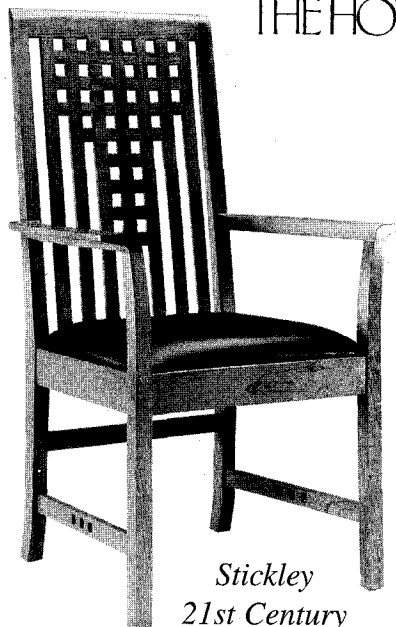
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LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com



Broker of The Week

Jacky Teplitzky-Dobens
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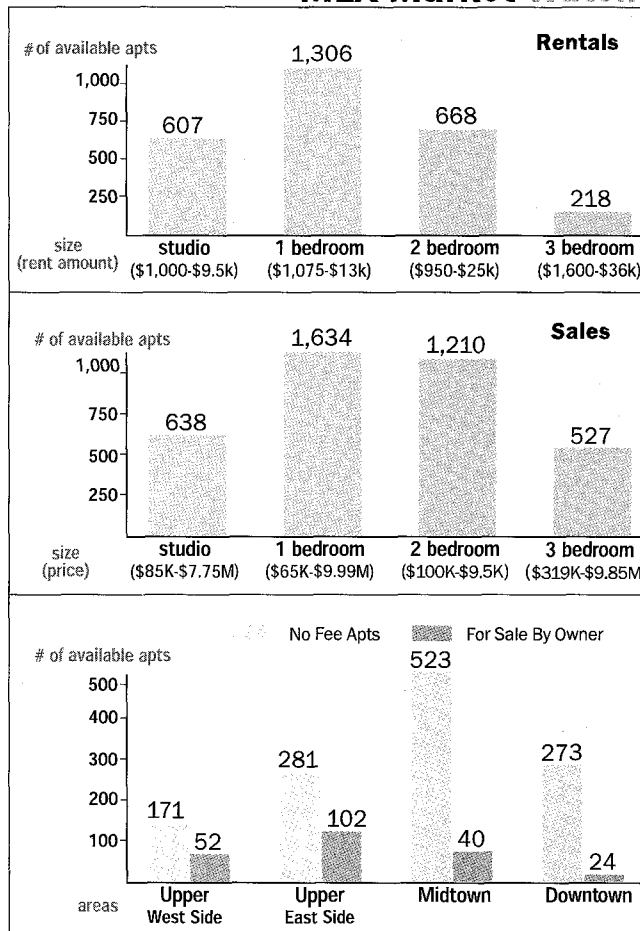
Worldly and well traveled, real estate professional Jacky Teplitzky-Dobens is an expert at catering to her international clientele's diversity of needs. Also the mother of two children, she feels just as much at home helping Manhattan couples find the right property for their future or existing families.

With her impressive background, it's no wonder Jacky has such a keen business sense and understanding of the buyers and sellers she represents. Born in Chile, Jacky immigrated at the age of 10 to Israel where she grew up. In 1989, she joined an international wholesale tourism company headquartered in Madrid, Spain, which required her to live in Spain and London for a time. Later that year, she was sent to New York City by the firm to conduct a research study, and was promoted to Managing Director of the New York, Miami and Los Angeles offices. Jacky, who remained a Manhattanite ever since, discovered her interest in real estate while purchasing her own apartment and decided to shift gears to pursue a full-time career in the field.

Jacky was named one of the top 25 agents (from 500 brokers) within The Corcoran Group for the year 2000 and she is a member of the 2001 Multi-Million-Dollar Club. Fluent in English, Spanish, Hebrew and French, Jacky can effectively communicate and educate her customers from around the US and the world, to better understand the New York marketplace. Jacky specializes in marketing and selling properties at a minimum time and maximum price.

For information, contact: Jacky Teplitzky-Dobens The Corcoran Group
Office: 212.893.1403 Pager: 917.461.2640 E-mail: jzt@corcoran.com

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*as based upon listings provided to MLX database

Date: As of March 26, 2001. Source: BrokersNyc.com

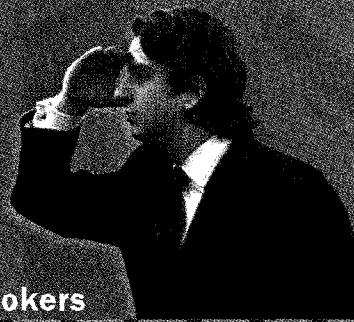
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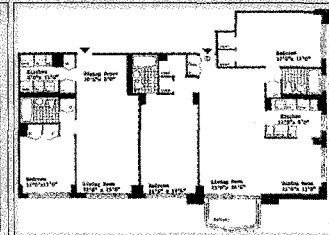
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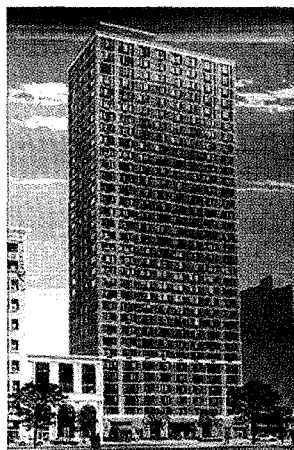
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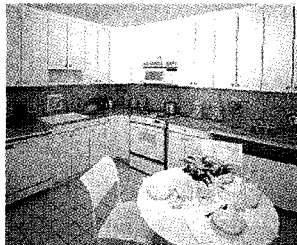
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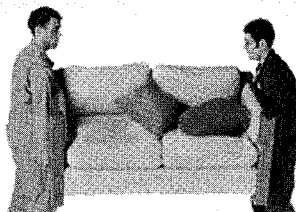
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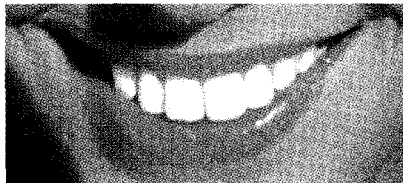
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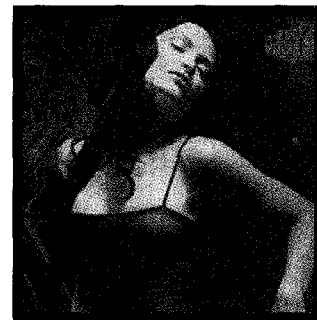
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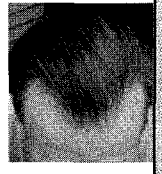


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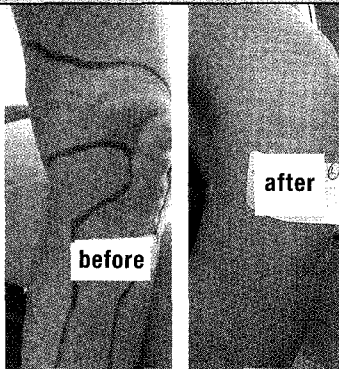
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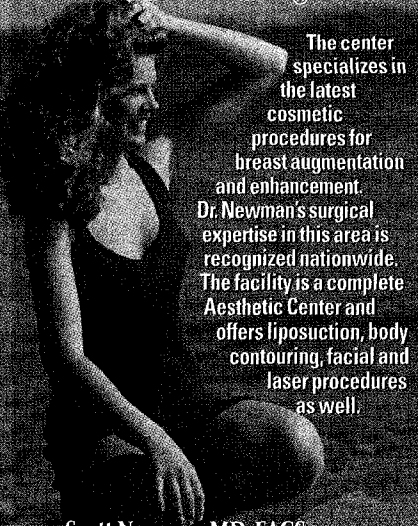
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Japanese Beauty Seeks MBA, 39-55—Me: elegant, long-haired, funny, 5'4", high heels, entrepreneur, looks 30s. Cooking, piano, opera. You: ambitious, humorous, upbeat, cute, well-dressed, life high goals, (212). We: weekend Paris by jet, laugh, happy ever after. 7375 ☒☐

Passionate, Intelligent—50-plus chanteuse seeks affectionate risk-taker with pizzazz, to trip the cultural lights fantastic. No flash-in-the-pans, please. 7379 ☒☐

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6 Golf Round Games 8:00 pm	7 Golf Round Games 8:00 pm	8 Golf Round Games 8:00 pm	9 Golf Round Games 8:00 pm	10 Golf Round Games 8:00 pm
11 Golf Round Games 8:00 pm	12 Golf Round Games 8:00 pm	13 Golf Round Games 8:00 pm	14 Golf Round Games 8:00 pm	15 Golf Round Games 8:00 pm
16 Golf Round Games 8:00 pm	17 Golf Round Games 8:00 pm	18 Golf Round Games 8:00 pm	19 Golf Round Games 8:00 pm	20 Golf Round Games 8:00 pm

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Spring Is Here, So Am I—Attractive Jewish professional, nonsmoker, 5'4", dimpled smile, great sense of humor, sentimental and chocolate lover, seeking you: smart, witty, kind gentleman, 48-58, for a best friend and life partner. 7357 ☎

Attractive, Educated—46, Russian female, no children, seeks professional gentleman. Phone/photo. 7378 ☎

Manhattan-Born—40s blond, very pretty, seeks refined soul mensch. 7326 ☎

Unassuming, Low-Key—Professional man, Jewish, 60s, seeks youngish, tall/very tall, brainy lady, physically strong. Martial arts, weights okay. 7350 ☎

Huggable And Lovable—Pretty, shapely professional female, unencumbered, loves to laugh - enjoys traveling, dining out, quiet evenings at home, long weekends, exploring, cooking, dancing, films, baseball, beaches and billiards. Seeks happy, passionate man, 44-59, to share fun, loving relationship. 7358 ☎

Japanese Lady, 46—Seeks white male, 40s. Enjoys music, theater. 7393 ☎

Alluring Beauty—Cultured, educated, athletic, warm, caring. Desires successful, physically fit, youthful man, passionate, fun-loving, over 55. Photo. 7328 ☎

Successful Attorney—33, 5'11", athletic, Jewish, nonsmoker, seeks attractive Jewish gal for future. Photo. 7382 ☎

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Sexy, Sweet, Successful Blond—Likes to laugh, and nice things in life. Seeks a real gentleman. emyhen@aol.com 7342 ☎

Get Out Of The Rat Race—Come join me in my mountaintop log home. White male, nonsmoker, 59, looks 50, 6'4", in search of tall, slender, nonsmoking, naturally pretty, outdoorsy lady to join me and enjoy the easy life in Sullivan County. Photo a plus. 7389 ☎

Pretty, Passionate, Creative—Woman - enjoys theater arts, travel, photography. Seeks tall, secure, bright, caring, fit, 60-plus man, grandkids a plus. Note/photo/phone. 7369 ☎

North Shore Widow—Pretty, pleasant, positive, affluent home owner/business owner, wishes you a happy Passover. Seeks upscale gent. Golf, tennis a plus. 5'8" plus, 58 plus. 7414 ☎

Male Ex-Jesuit—Seeks educated, slim, natural blond, 25-30. Photo. 7402 ☎

Wanted - Cultured, Evolved Man:—A writer, architect, photographer, artist, composer, lawyer or doctor, 45-53, sought by European interior designer/artist - well-educated, sophisticated, kind, attractive, for serious relationship. Photo essential. 7372 ☎

Successful Single Male—36, intelligent, physically fit, athletic, good sense of humor. Seeks college-educated, bright, slim, easygoing white female. 7343 ☎

Art Lover—Pretty, slim, fit, long brown hair and almond-shaped eyes. Seeks cute, fit, great guy, 37-48, for gallery hopping, wine tastings, movies, walks and conversation. Religion open. Photo/note appreciated/phone. 7395 ☎

Your Oscar Awaits—Seeking commitment-minded leading man for real-life version of Redford's "Up-Close and Personal" movie. This 45-year-old, petite and fit, officer-level female exec packs the energy and camera pizzazz - but knows real star power is a partnership, not a solo act. Do accomplished women make your pulse race? Are you the highly successful and quietly confident star awaiting this casting call? Have you ever wanted to play opposite the blond in the red 'Vette who can manage travel and the boardroom as ably as managing her 11-year-old son? If the role sounds right for you, let's move to Act I. 7412 ☎

High-Quality Man—Single white male, 55, very intelligent, extremely honest, nice-looking, financially strong, seeks nice woman interested in marriage. 7354 ☎

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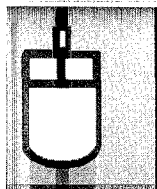
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ACROSS

- 1 Shake — (hurry)
- 5 Aroma
- 9 No different
- 13 Minor injury
- 19 Posterior
- 20 Strauss of jeans fame
- 21 Pitfall
- 22 Victory yell
- 23 Casanova's concern?
- 26 Steal cattle
- 27 Jacob's twin
- 28 Before cycle or pod
- 29 Sheeplike
- 31 Word with Carta
- 34 Venus de Milo's concern?
- 38 Sci. workroom
- 41 C.I.O.'s partner
- 42 Humor-writer Silverstein
- 44 Brief moment
- 45 Of the high-school years
- 47 Sci-fi carriers
- 49 Decree
- 52 Hat, slangily
- 54 Wooden shoe
- 55 Addis —
- 57 Pete Sampras's concern?
- 61 Lessened
- 62 Israeli dance
- 63 Sauté in a way, with 64-Across
- 64 See 63-Across
- 65 "Oklahomal" aunt
- 66 Sicilian city
- 68 First-born
- 70 Do suturing
- 71 Tums-taker's concern?
- 76 Rarer than rare
- 79 Dutch beer brand
- 81 California wine valley
- 82 Tantalize
- 84 Dr. of rap
- 85 Physicians' org.
- 86 Go the distance
- 88 Jurisprudence expert
- 89 State Farm's concern?
- 93 Sardonic twist of fate
- 94 Combine efforts
- 95 Long long time
- 96 The "R" in I.R.T.
- 98 Term of address to a sovereign
- 100 Having feelings

- 103 Ump's call
- 105 Hall-of-Famer Slaughter
- 107 Naught
- 108 Cask
- 109 Janitor's concern?
- 113 Nero's wardrobe
- 115 Kind of geometry
- 116 Aswan structure
- 117 Consort of Osiris
- 119 Resnik of the Met
- 122 Mouse's concern?
- 129 Desirable number at craps
- 130 Pagan's worship
- 131 Tiny bit
- 132 Edge of a roof
- 133 Hair application
- 134 Sheet-music symbol

- 135 Like Bo-Peep's sheep
- 136 Tatum O'Neal's father

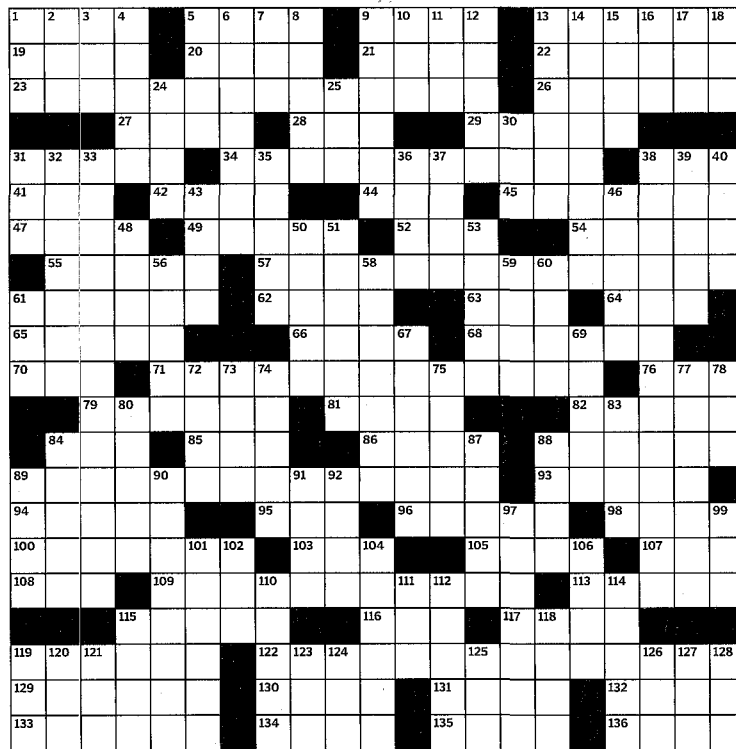
DOWN

- 1 Sandy's bark
- 2 Summer zodiac sign
- 3 Hear here
- 4 Not yet ripe
- 5 Korbut or Petrova
- 6 Laid bare
- 7 An avis lays them
- 8 Schisms
- 9 Alternative to a ramp
- 10 Greek nickname
- 11 Damage
- 12 British race-course site
- 13 Pilgrim's destination
- 14 Wife of an earl
- 15 Bower flower
- 16 Part of MoMA
- 17 Chum
- 18 CBS logo
- 24 A miss — good as a mile
- 25 Monk's title
- 30 Fido's doc
- 31 Double this for a Kenyan terrorist
- 32 Good-natured
- 33 Iceman's concern?
- 35 Tchaikovsky's middle name
- 36 Thaw
- 37 Battery fluid
- 38 Lamaze concern?
- 39 Extreme pain
- 40 Bookie's transactions
- 43 Noggin

- 46 Innocents
- 48 Feed to the full
- 50 Dove, at times
- 51 Timothy Leary's advice
- 53 Bus stop
- 56 Floating islands of ice
- 58 Klugman's co-star in TV's "The Odd Couple"
- 59 City of Colombia
- 60 Prefix with China
- 61 Two-time loser to D.D.E.
- 67 Nanny from abroad
- 69 Log in
- 72 Rat—
- 73 Short for a trucking rig
- 74 Between win and show
- 75 First to stab Caesar
- 77 Where Nineveh was the capital
- 78 Rainy
- 80 Convenes
- 83 Freudian factors
- 84 Gift recipient
- 87 Blood-bank worker
- 88 Venetian resort
- 89 Nightfall
- 90 Added spice to
- 91 Impoverished
- 92 "Movin' —" ("The Jeffersons" theme)
- 97 Sticks to one's demand
- 99 Golf champ Ernie
- 101 New Orleans college
- 102 Decorative tip
- 104 Walk like a baby
- 106 Swirl with a spoon
- 110 Dickens's Drood
- 111 G.I. Jane
- 112 Internet correspondence
- 114 Basketry twig
- 115 Hindu deity
- 118 Sports-pg. datum
- 119 Cong. member
- 120 "Don't Bring Me Down" band
- 121 Jeweler's sale
- 123 Yes, at the altar
- 124 Parking field
- 125 Overly
- 126 "Oh, —!" (1926 Gershwin musical)
- 127 Little heroine of "Uncle Tom's Cabin"
- 128 Cong. member

'Political Concerns'

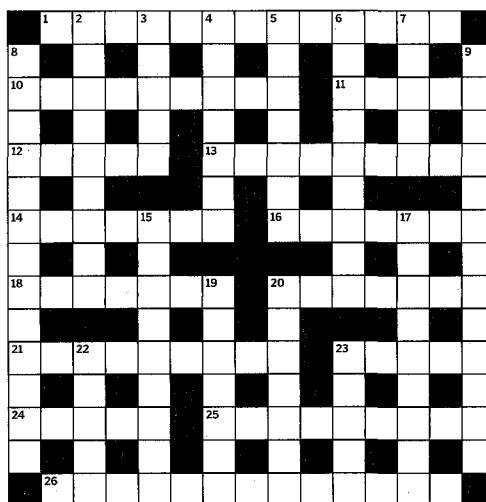
'Cue' Crossword by Maura B. Jacobson



ACROSS

- 1 Electrode modulation absorbing hushed and cacophonous sound phenomenon. (7,6)
- 10 Lines concluding creation of matter is a fluke. (9)
- 11 Lightweight livestock transport for plateau and mountains. (5)
- 12 Welshman left holding Welshwoman. (5)
- 13 All's pin-sharp from this closeness, as it were. (4,5)
- 14 Force the French corporal East to a Caledonian shambles. (7)
- 16 Gentleman's preference left to Richard's rescuer. (7)
- 18 Heads off transporter. (7)
- 20 Polish 'oop of sanctity in NY. (7)
- 21 Mm! Dreamtime! (9)
- 23 Such affectation engendering badinage. (5)
- 24 C-corrosion around the Boeuf Wellington. (5)
- 25 Any Sumo wrestlers taking no for an answer is unknown. (9)
- 26 From Bernard Leach's two ateliers? (6,7)

The 'Guardian' Crossword Set by Bunthorne



DOWN

- 2 Humble tree topped by superior online begetter. (9)
- 3 Evident location of Sodom and Gomorrah. (5)
- 4 Articulate "Measure for Measure"! (7)
- 5 Elia's little sister? (3-4)
- 6 User-friendly and impervious to Feste? (9)
- 7 Raccoon-like creature of the first layer. (5)
- 8 This mighty corporation is not for turning. (6,7)
- 9 T'fillets of hake one left out to supply a picnic! (1,6,2,4)
- 15 R&D computer, miles out, crashed with bug in the system. (9)
- 17 It's always the same! A French Bible enlisting our aid. (2,1,6)
- 19 A pain in the rear? You need some lead in your pencil! (7)
- 20 Doctor of music with time to drink vino? On the contrary! (7)
- 22 Shake dead relative. (5)
- 23 Keen on training for the vault? (5)



IF I LISTEN CAREFULLY, THEY WHISPER IN MY EAR.
THEY TEASE, THEY FLATTER, THEY MAKE ME LAUGH.
I TRY TO IGNORE THEM, BUT THEY WON'T BE SILENT.

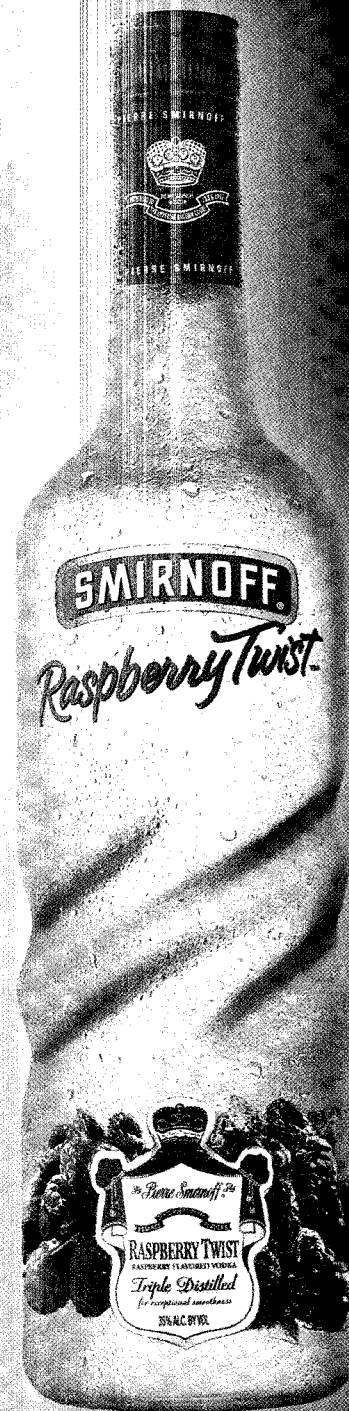
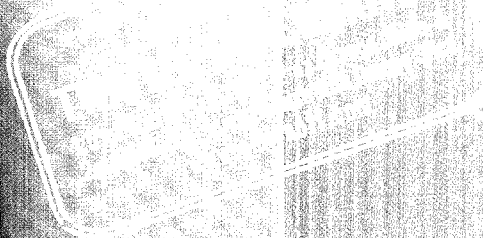
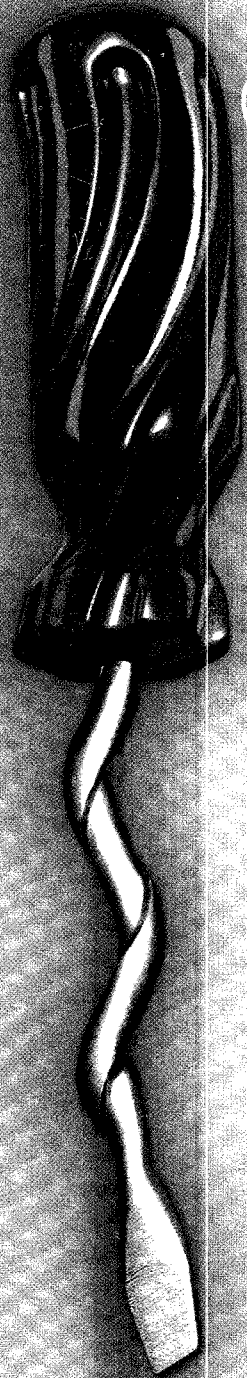


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